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Dance and Dancers

Editor: PETER WILLIAMS *Assistant Editor:* DAVID RAHER

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MERSEY HOUSE, 132-4, FLEET STREET, LONDON, E.C.4.

AS an audience we just seem incapable of doing the right thing. "Ungrateful" and "apathetic" are the words hurled at us. America applauded our National Ballet longer and louder, but we who were once the blue-eyed boys of ballet-watching will get no jam for tea.

In the good old thirties at Sadler's Wells when British ballet was struggling out of its swaddling clothes, we clapped and shouted our silly heads off with the result that quite understandably we became a subject for contempt and the natural butt of every satirist.

Now the struggling babe has become our national glory we are told that only alien hands show real appreciation. The fact that we as an audience have also passed the age of puberty seems to be completely overlooked.

No longer does the mere appearance of a great star (unless it be a visitor from another firmament) cause us to throw our utility hats in the air. That star has got to twinkle and shine.

Applause falls into three categories—polite, intelligent and ecstatic. With which of these three could we greet the first act of *Cinderella* (the cause of all the trouble)? Should the spectacle of Fonteyn, Ashton and Helpmann sitting around in a rather mean parlour be greeted with politeness? No, downright rudeness. With intelligence? No, an insult to ours. Ecstasy? Hardly the right moment. We were genuinely happy to see them and proud of their achievements.

But a wise mother does not indulge in embarrassing exhibitions over her child's accomplishments, and the Sadler's Wells Ballet is still our child even if foreign powers are striving to adopt her.

★

If *Cinderella* is not an applause-catching ballet, then *Sleeping Beauty* most certainly is. Every Act abounds in moments when the audience can show its appreciation.

On Thursday February 9, from a very uncomfortable standing position in the stalls circle, I saw Fonteyn dance *Aurora* in a manner that sent the blood racing through my rapidly hardening arteries. In all my twenty-nine years of seeing ballet I cannot remember being more moved by such poetry of movement. It was not just the technical perfection, or astonishment at her newly found *équilibre*. It was the warmth, complete surety, and understanding that Fonteyn now brings to this frequently cold role. For once it was not just a ballerina going through a lot of difficult tricks, Aurora suddenly became a "round" character and the creaking old fairy tale lived again. One performance such as this is rich reward for the thousand and one hours spent in the theatre wondering whether ballet is really a dead art after all.

★

If there is one type of dancing that relies on audience reaction to step it up, it is the dancing of Spain. All honour to the B.B.C for being the first to present Antonio and Rosario to the English public. Even if television is not the ideal medium it was something to get a tempting glimpse of this wonderful pair, of whom we have heard so much.

From a position on the floor of Alexandra Palace, even more uncomfortable than standing at the back of the stalls circle at Covent Garden, I saw the performance being put out to those lucky enough to have television sets.

In the past two years we have seen two remarkable male Spanish dancers—Luisillo and Antonio—it would be very wrong to compare them. The former has an aesthetic quality and inward flame that transfigures him; the latter is a creature hewn from the ancient rock of Spain, whipped by the elements into unbounded fury and untamed passion. I never thought to see such precision in a *Zapateado*, his heel-taps are a miracle of physical control, his *pitos* (finger-clicks) and *palmas* (hand claps) like the sharp clean crack of a machine-gun. Rosario is more than a perfect foil for Antonio she is as much a part of the performance as he is. The pair of them dance like demons galvanised by fire from an infernal region. Small wonder that Spain welcomed the return of these prodigals with open arms. Perhaps some enterprising impresario will bring them to London on their way to or from the Edinburgh Festival.

P.W.

Cover Story

Our cover this month shows the three sailors with their girls, who make *On the Town* one of the most exhilarating musicals for years. Reading from left to right, they are Frank Sinatra with Betty Garrett—Jules Munshin with Ann Miller—Gene Kelly with Vera Ellen. This is the second film that dancer-actor Gene Kelly has directed, the first being the baseball musical *Everybody's Cheering* in which he appeared also with Sinatra and Betty Garrett.

GENE KELLY was born and educated in Pittsburg, and first studied dancing in his mother's school. It was in 1939, when he played the role of Harry the hoofer in Saroyan's *Time of Your Life*, that he came into prominence. His performance in this play got him the lead in the musical *Pal Joey* in 1940. Since then he has never looked back, though he has appeared mainly in films. He danced the famous dance with his reflection in *Cover Girl*, with a cartoon mouse and a little Mexican girl in *Anchors Aweigh*, and with Judy Garland in that classic musical, *The Pirate*. As a director of musicals he shows a real understanding of this art form. He realises, more than any other director, that a musical should have speed, plenty of dancing, and not try to be too realistic. He conforms to musical comedy conventions while giving the whole thing a new twist.

ANN MILLER has made a number of films, but it was in *Easter Parade* that she realised her overwhelming ambition—to dance with Fred Astaire. An ambition that had been uppermost in her mind since she first went to Hollywood at the age of fourteen. This dark-haired girl from Texas is rapidly becoming one of the foremost dancing stars in the world, thus filling the gap left by Eleanor Powell and Ginger Rogers. She has a great personality and can put over a number with the gusto of Ethel Merman.

VERA ELLEN (the third dancer in the team) leapt to fame when she partnered Gene Kelly in the "Slaughter on Tenth Avenue" number in the Rogers and Hart film *Words and Music*. Born in Cincinnati she never intended to take up dancing as a career until she was sixteen. Richard Rogers discovered her at Billy Rose's Casa Manana and gave her a part in *Connecticut Yankee*. She then appeared in various Danny Kaye pictures and *Three Little Girls in Blue*.

Contributors

SIR RICHARD WINSTEDT, who has held many prominent positions in Malaya and is a great authority on the Orient, writes about the Indonesian dancers who have been appearing in London.

BAIRD HASTINGS was editor of that excellent American publication *Dance Index* which has now, to the regret of everybody, ceased. He is working in Paris collecting material for an exhibition of Christian Bérard's work for New York, as well as writing a book on the great designer. This month he writes of an interview he had with the Spanish dancer, Escudero.

EVAN SENIOR, Australian music and ballet critic working in London, writes about the importance of music in ballet creation.

TATLOCK MILLER, also an Australian Ballet critic, concludes the story of Ballet Rambert.

NEIL MACMILLAN is a Scot who has been actor and B.B.C. script-writer. He contributes an article on Ambassador Ballet, the young company that recently gave a season at the New Chepstow Theatre.

FOREIGN CORRESPONDENTS include George Skibine and Alain Vigot from France and Bent Schonberg from Scandinavia.

A Legend Realised

Again Markova and Dolin are touring the English provinces and again people in various parts of the country will have a chance of seeing classical dancing at its best. The years since the formation of this partnership have seen the struggle and eventual triumph of British ballet, no small part of this triumph has been due to them. What then is their peculiar magic? To old and hardened ballet-goers, they are the remaining glory of the Diaghilev period. To the young entry, they are the realisation of a legend. A legend has a nasty habit of hitting below the belt, but in this case it stands four square and still to be wondered at.

It was natural that the two English dancers in the Diaghilev company should be artistically drawn together. But it is doubtful whether a young boy sitting in the audience of *Dick Whittington* at the Kennington Theatre in 1920, could have had the faintest idea that the slender girl, appearing first as a Poppy, then a Butterfly and finally in an Eastern number, was going to play such a large part in his future. This was the first time that Patrick Healey-Kay saw Lilian Alicia Marks.

This little girl, appearing under the name of "Little Alicia", was a dancer by mistake, and it is probably to her doctor that the world owes a debt of gratitude, for it was he who suggested that she should take up dancing in order to develop her frail physique.

After working at the local academy of dancing in Palmers Green she made her first public appearance in a pupils' display. The success of her appearance led to a pantomime offer.

Her parents now realised that the time had come for their child to have first class training, so one morning Mrs. Marks set off with her daughter for Chelsea where the great Astafieva had opened a school. At the first meeting, fate again did its best to keep Alicia away from the ballet. Her mother presented a card on which were written the words "The Child Pavlova", on reading it Astafieva, with true Russian feeling, more or less slammed the door in their faces. However, seeing that there was a certain quality in the child, she relented and agreed to hold an audition. The result of this audition caused her to take Alicia into her school.

It was here that she was seen for the second time by the boy who was to become her future partner.

Patrick Healey-Kay was born at Slinfold, near Horsham, and ever since he was very small there must have been some idea tucked away in his brain that he would become a dancer. He used to frighten his family by jumping down stairs in an attempt to fly and, remarkably enough, he never hurt himself seriously. The idea of becoming a dancer lay dormant until one day, while at the seaside, he noticed a young girl dancing on her toes. So fascinated was he by this spectacle that he asked her back to tea. During the meal her nanny said the little girl was going to be a "real" dancer. From then on Patrick's mind was made up and his parents sent him to Miss James in Brighton, where he learnt his first steps. Progressing well he went on to Gracie and Lily Cone who then had a school there. Shortly after that the Kays moved to London and Patrick got his first job as Peter the Black Cat in *Bluebell in Fairy Land* in which Seymour Hicks and his lovely wife Elalaine Terriss were starring. His mother, who always wanted him to be an actor, sent him to Italia Conti's school, and oddly enough it was only last Christmas that he realised an ambition that he had had ever since the time he first went to the school—to play St. George in *Where the Rainbow Ends*. His next stage appearance was as one of the Darling children in *Peter Pan*. For one so young he had considerable professional stage experience before he became a ballet dancer.

The boy and girl were together at Astafieva and together they have been almost ever since, though Patrick (now called Anton Dolin), became a prominent member of Diaghilev's company before the latter picked the little Alicia out of class to make her one of his last created ballerinas and re-christen her Alicia Markova.

Many roles were created for Dolin in that company, the most famous being the acrobatic Beau Gosse in *Le Train Bleu*. For Markova there was the title role Stravinsky's *Le Rossignol*. She also danced the title role in *La Chatte*. When Diaghilev died in 1929 he left a great void in their lives, as indeed in the lives of everyone who had ever worked for him. But behind him he left an aura which has never been extinguished, and distinguishes all who played their part in that remarkable epoch. It is not strange that the four great makers of English ballet—de Valois, Rambert, Markova, and Dolin—owe him a debt.

In 1931 Markova danced as guest artist with Marie Rambert's Ballet Club then recently formed, and it was here that the young Frederick Ashton produced the first of a long line of works designed to fit her rapidly mounting technical ability.

Dolin appeared in a number of revues and music halls, later taking part in the productions of the Carmago Society, when he created the role of Satan in de Valois' *Job*, probably the first major English ballet.

Together again, they became the foundation stones of the Vic-Wells Ballet where they remained until 1935. It was their two names that ensured the early success of that venture which has now become our national ballet. Had it not been for them it would have been impossible, at that time, to mount the full length classics such as *Giselle* and *Lac des Cygnes*. It is probably on account of this that the standard of dancing in England has risen so rapidly; from the very outset we had a model that was, and still is, considered to be the high watermark of classical ballet performance. Both artists left the Wells in 1935 to form the Markova-Dolin Ballet, the first English company to tour the English provinces. From then onward their two names have always been linked together and is almost impossible to think of one without the other. During the war they worked with various companies in America, thus convincing that continent that we

(*continued over*)

ANTON DOLIN partnering Markova. Recent photograph taken during their 1949 *English tour*

ALICIA MARKOVA in the Casse Noisette pas de deux, *one of the most popular of the great classical* pas de deux. *It comes from the last act, The Kingdom of Sweets, of Petipa's full-length work (Photo: Houston Rogers)*

Markova and Dolin rehearse the Casse Noisette pas de deux *for the Festival of Ballet at the Harringay Arena, last August*
(*Photo: Keystone*)

Markova and Dolin rehearsing Giselle *for the Harringay Arena* (*Photo: Keystone*)

we could still produce great dancers, even though the source had temporarily dried up.

In the summer of 1948 they returned to Covent Garden, as guest artists, and it seemed that for them, time had stood still. The intervening years had clothed them with new authority and style. Since then they have returned many times to appear in arenas and on long tours of the English provinces. There are few countries not visited by them and more than any other living dancers they deserve to be called "world famous", for they have appeared in towns, villages and hamlets all over the globe, in places where it is quite impossible to take a great, cumbersome ballet company.

Both of them have broken most of the accepted rules for a dancer's development. Continual appearances in music hall, cabaret and pantomime would completely destroy lesser artists. Yet they have emerged with their style unimpaired. Although Dolin is the greatest showman in ballet-business, he never resorts to cheap applause-catching tricks. As a partner he has no equal; when he has a chance to shine, as in the male variation in the *Don Quixote pas de deux*, he dances with a *panache* and sense of timing that should be a lesson to all aspiring male dancers.

Markova has an unsurpassed lightness and her artistry makes her soft flowing movements appear completely effortless. But more than this she has a quality all her own, for she brought a personality to the roles of La Goulu in *Bar aux Folies-Bergère*, Alicia in *Haunted Ballroom* and the principal dancer in *Les Rendezvous* that has been lacking ever since.

But it is in the classics that she will ever be remembered. Her Giselle is probably the greatest of our time.

Other English dancers have risen, and are rising, to great heights, but these two have pride of place and their own special niche in the history of the Dance.

P.W.

THROUGH THE YEARS

MARKOVA

1910 Born in London.
1920 George Shurley's pantomime *Dick Whittington* at The Kennington Theatre.
1921 Studied with Asafieva.
1923 Performance at Albert Hall as *Sylvia*, *The Swan* and *The Dragonfly*.
1924 Joined the DIAGHILEV COMPANY. Roles: Red Riding Hood in the *Sleeping Princess; pas de trois* in *Lac des Cygnes;* The Child in *Boutique Fantasque;* title role in *Le Rossignol;* title role in *La Chatte; Bluebird* variation in *Sleeping Princess; pas de deux* from *Cimarosiana*.
1929 Diaghilev dies and company split up.
1930 Opera season in Monte Carlo.
1931 Ballerina at Marie Rambert's BALLET CLUB. Created roles in *Bar aux Folies-Bergère*, *La Péri*, *Facade*, *Lysistrata*, *Foyer de Danse*, *Les Masques*, *Mephisto Valse*.
1932 Danced with VIC-WELLS for two performances, *Cephalus and Procris* and *Narcissus and Echo*.
1933 Prima Ballerina at Sadler's Wells. Created roles in *Fête Polonaise; Nursery Suite; The Foolish Virgins; Haunted Ballroom; Les Rendezvous; Italian Suite; Enchanted Grove*. Also in revivals of *Les Sylphides*, *Le Spectre de la Rose*, *Carnaval*, *Giselle*, *Casse-Noisette*, *Lac des Cygnes*. First time on television.
1935 Formed the MARKOVA-DOLIN Company with Anton Dolin. Gave seasons in London and toured the provinces until 1938.
1938 Ballerina with BALLET RUSSE de MONTE CARLO.
1941 Ballerina with BALLET THEATRE.
1944 In revue *Seven Lively Arts*.
1945 Formed new MARKOVA-DOLIN Company to tour America.
1946 Guest ballerina, ORIGINAL BALLET RUSSE.
1947 Toured with MARKOVA-DOLIN group in America and Mexico
1948 Guest ballerina, SADLER'S WELLS BALLET at Covent Garden, also BALLET RUSSE de MONTE CARLO
1949 Toured South Africa with Dolin. English tour later in the year.
1950 Toured Havana, Jamaica and Miami with Dolin. Returned to England in March.

★

DOLIN

1904 Born at Slinfold, Sussex.
1917 Studied with Astafieva.
1921 Joined the DIAGHILEV COMPANY as an extra in *Sleeping Princess*.
1923 Performance at Albert Hall, danced *Hymn to the Sun* and *Danse Russe*.
1924 Joined DIAGHILEV COMPANY. Dancing in *Le Train Bleu*, *Cimarosiana*, *Les Tentations de la Bergère*, *Lac des Cygnes*, *Le Spectre de la Rose*, *Les Facheux*, *Zéphyre et Flore*, *Pulcinella*, *Carnaval*, *Bluebird*.
1925 In revue, *The Punch Bowl*.
1926 In revue, *Palladium Pleasures*. With Phyllis Bedells at Coliseum. Later in *Charlot Show for* 1926.
1927 With Karsavina at Coliseum. In revue *Whitebirds*. Formed NEMCHINOVA-DOLIN Ballet.
1928 Paris season at Théâtre des Champs-Elysées.
1929 Returned to DIAGHILEV Company. Danced in *Le Bal* and *Fils Prodigue*.
1930 In New York to appear in *International Revue*. Returned to London to dance with CAMARGO SOCIETY.
1931 Principal dancer with VIC-WELLS BALLET remained until 1936.
1935 Formed MARKOVA-DOLIN Company which existed until 1938.
1938 Toured Australia with ORIGINAL BALLET RUSSE.
1941 *Premier danseur* with BALLET THEATRE.
1944 In revue, *Seven Lively Arts*.
1945 Organised new MARKOVA-DOLIN group.
1946 Toured with ORIGINAL BALLET RUSSE.
1947 Toured Central America and Mexico.
1948 Returned to SADLER'S WELLS BALLET at Covent Garden. Later with BALLET RUSSE de MONTE CARLO.
1949 Toured South Africa with Markova. English tour later in the year.
1950 Toured Havana, Jamaica and Miami. Returned to England in March.

A Talk with . . . . ESCUDERO

Escudero is probably the greatest Spanish male dancer of our century—one of those rare individuals whose art seems to expand endlessly. Each time we see him he has improved some phase of his work. As the partner of the incomparable Argentina he alone was able to stand near her blinding glory. That is why his return to Paris—after ten years absence—is such a great event. That is why we wish to present him to *Dance and Dancers*.

I WAS born at Valladolid, the capital of old Castille, and I began to dance when I was 10. In my birthplace the town street cleaners unscrew a large manhole cover and take the precious water in necessary quantities. My heels found these manhole covers an ideal terrain on which to sound their rhythmic beats. But the policemen were less pleased with my exercises, and I must admit that I was brought to order rather brutally on several occasions. It is true I did wear down the metal.

Then I began to dance in village cafés without music, without a guitar, accompanied only by my own heel beats and my fingers, which actually is traditional. The use of the guitar to accompany gypsy dancers dates from the beginning of the nineteenth century. I had a certain success, but I was not happy, performing before inebriated persons, whose jokes I found revolting.

Within a year I was dancing in cabarets and restaurants of the cities. However, there were too many revellers there as well, and I didn't stay very long. I preferred my tours in the villages, where I passed the hat and could go my way once I had finished my number. The life was cleaner, and in any case since I had secured a success in the cities I could go back under better conditions, and accompanied by a guitarist. Certainly this life was not easy, but it was more interesting, and I began to be known. It was the life of a vagabond, but it was full of charm. When we didn't have any money we hooked rides on trains, and when there were no trains we walked. After a certain time I returned to the large cafés in big cities, where I earned 5 francs a day—a fortune to me. However, once again I could no longer stand this atmosphere. Happily these were the days of the silent movies, and I secured engagements in theatres and movie houses which sufficed to keep me alive.

Then one day I came to Paris—arriving with 2 francs in my pocket and not speaking a word of French. I was eighteen. The next day I was earning 12.50 francs in an establishment, Place Pigalle. However, I still was not satisfied with cabarets, and one day I went to the railroad station and asked:

"Monsieur, how far can I go on 200 francs?"

"As far as Constantinople, and you'll have 4 francs left over."

So I went to Constantinople.

I stayed in the Balkans about a year, dancing in restaurants and cabarets, and then I returned to Paris. The war of 1914 caught me in Munich. I got as far as Switzerland, and I stayed there four years, working constantly—but also thinking.

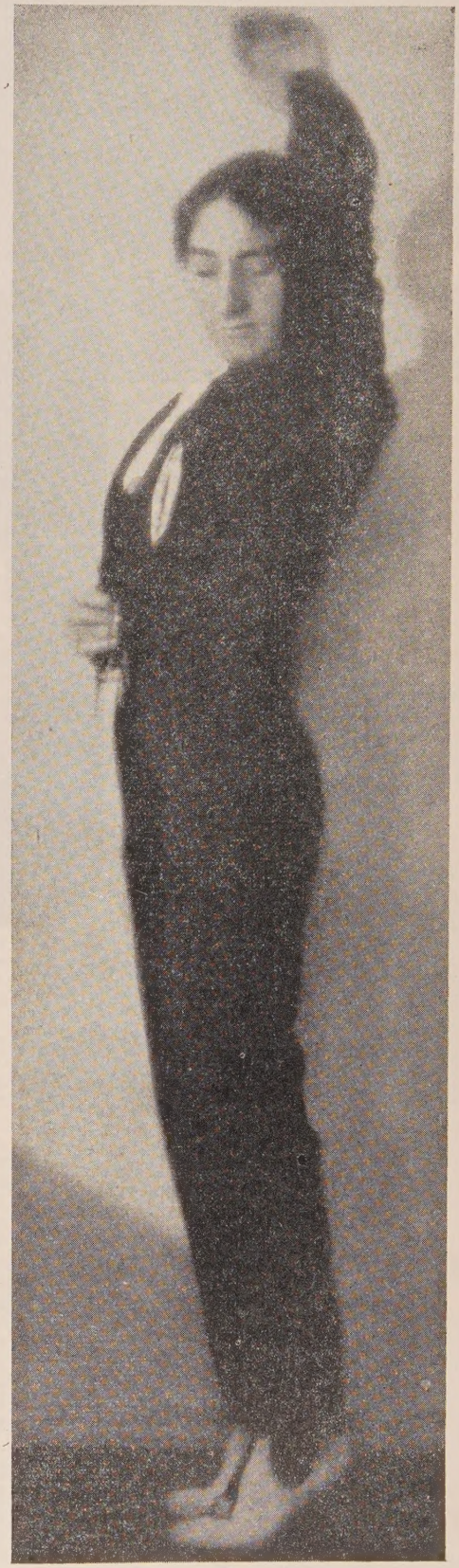
Up to this point I had been a real savage. Returning to Paris I found myself in the middle of Montparnasse, and I was fascinated. I asked many, many questions. At this time my friends included Juan Gris, Juan Miro, Bores, Marcoussis, Kisling, Marie Laurencin, Foujita, and later Picasso—who made a number of costumes for me. Naturally Picasso stands out as the genius of them all.

I first began to work with Argentina in 1925, when she asked me and Georges Wague to help her mount *El Amor Brujo*, and from that time on we worked together intimately. My relations with her were of a purely artistic nature. She was absolutely unique, particularly in the sonorities she secured from her castagnettes—a secret she took to her grave. I admired her so greatly I never brought it upon myself to address her by her real name.

Just one month before she died we had presented *El Amor Brujo* in Paris. Then I went to Spain to collect several new artists to take to America with us, where we were under contract with Coppicus. We were supposed to meet in Paris, to rehearse, but the Spanish Civil War broke out, and I had a hard time crossing the border. When I said I was an artist the guard replied, that everyone was using this pretext to pass, but he did let me go when I showed him my picture with Argentina. However, he told me that she had died several days before in nearby Bayonne. What a shock! When I recovered I went to her grave, and then on to Paris. Of course my contract was voided, and I then undertook to tour Europe.

In 1939 I was caught in Spain, where I continued to work, but one country is not enough for artists used to travelling, to getting inspiration from a hundred sources. My current projects are to tour Europe, without any particular base. I'll have one when I'm dead. In the meantime I've written a book *Mi Baille*, and the Galerie Mirador in Paris has exhibited my paintings. Concerning Spanish dance at present I should like to say that it is becoming too acrobatic. Unfortunately most dancers have no aesthetic sense. They have adopted circus manners, and are just like tops—machines.

Francoise Reiss (*in collaboration with* **Baird Hastings**)



Curtain Up!

WE are delighted that the heroine who met such a gory celluloid end in *The Red Shoes* film, should have found true happiness in real life. On Saturday, February 25, MOIRA SHEARER married Ludovic Kennedy and the occasion became one of world-wide interest. Not even the remoteness of the Chapel at Hampton Court kept away the crowds. According to all reports, the couple looked radiant. We take this opportunity of wishing them both a long and happy life.

It is not usual that male headgear causes much excitement at a wedding, in fact we can never remember that the expensive creations we sported caused much heart-fluttering among the female sex. But the appearance of Covent Garden's Public Relations Officer Michael Wood, in a grey top hat, caused two or three thousand women to surge forward in a mass. We now have some idea why it is impossible to get seats for our Opera House. Should, however, the bookings ever start to fall off, we humbly suggest that Mr. Wood wear his much admired millinery each night in the crush bar, it would look charming with Mr. Messel's new decorations.

★

The following conversation was overheard at the wedding:

First very refined lady: "What's going on here?"

Second very refined lady: "A wedding, I believe."

"Oh! whose?"

"Er—Moira Shearer."

"Moira Shearer?"

"Yes, my dear, you know—Moira Shearer, the film star!"

★

Miss Moira Shearer
Said, "Blocks are much dearer.
How I wish I could use
A few old "Red Shoes."

★

When BORIS KOCHNO, Artistic Director of Les Ballets des Champs-Elysées, left Cairo recently to fly back to Paris, his sole luggage consisted of a camel saddle over his right arm and an Egyptian cat under his left! Dancers are famous for taking strange luggage about, but this surely must be the most decorative and least utilitarian. Boris said the cat looked like the Sphinx. During his stay in Cairo he revealed that he is also a brilliant lecturer, a new facet to his many-sided character. His subject was the General Evolution of Choreography and it was illustrated by the dancers themselves. It is to be hoped that when the company returns to London he will repeat the lecture here. It should be of the greatest interest to everyone.

★

Egypt seems to have been trying to weave its ancient oriental spell over Les Ballets des Champs-Elysées, to the extent of trying to keep some of them there for ever. Ballet Mistress, the beautiful MARIKA BESOBRASOVA, took a number of the dancers for a motor ride to Sakara. After a storm and plenty of rain, their car started to sink into the desert. It was not until several hours later that they were found by the Egyptian police, in a very bedraggled state and covered with mud.

★

Cats seem to be all the rage with this company. During the same tour NATHALIE PHILIPPART adopted a black cat which she found in the streets of Cairo. BABILÉE adopted a bronze cat which he found in a bazaar. The Bazaar seems to have got the company in a big way. All the girls have blossomed forth with long amber cigarette holders. The entire company filled their pockets with scarabs to ward off the evil eye. During their season at Cannes, the theatre was fragrant with incense and exotic oriental perfumes. One wonders what they will bring back from Australia; kangaroos and koala bears make charming pets, but it is doubtful whether they would hit it off with the cats.

Mr. and Mrs. Ludovic Kennedy (Moira Shearer) leaving the Chapel Royal, Hampton Court, after their wedding on February 25
(*Photo : Associated Press*)

★

Madame Philippart
Cried, "Again I'm a tart.
How I wish Babilée
Would write me a play."

★

RICHARD BUCKLE, editor of *Ballet*, gave a reception in the red room of his Bloomfield Terrace house on Sunday, March 5. Guests of the evening were Spanish dancers Rosario and Antonio, who came to London to appear on television. They left the following morning for an engagement in Copenhagen and will return to England for the Edinburgh Festival in September.

Among the other guests were the Earl and Countess of Harewood, Mme. Tamara Karsavina, Margot Fonteyn, Michael Somes, Alexander Grant, Nadia Nerina, Richard Addinsell and Elsa Brunelleschi.

★

Norwegian dancer TUTTE LEMKOW, husband of Mai Zetterling, Scandinavian film actress, will appear shortly in the new revue *Sauce Piquante* opening at the Cambridge Theatre about the beginning of April. Elsa Brunelleschi, who teaches Spanish dancing in her Bayswater studio, is arranging a *Jota Aragonesa* for Mr. Lemkow and Sara Lusita, Anglo-Spanish dancer who was last seen dancing in *Sauce Tartare*.

★

ANITA PHILLIPS, formerly with the Metropolitan Ballet, is arranging the dances for the touring company of *Carissima*. The tour which opens in Glasgow on March 20 will include, Blackpool, Manchester and Birmingham. Joy Bolton-Carter, formerly a Jooss dancer, Josephine Gordon, formerly with the Sadler's Wells Theatre Ballet and Joy Sefton will make up the female contingent. Male dancers engaged for the tour are Graham Anderson (Australian), André Cordova and David Gardiner.

Miss Phillips, who has just been engaged by Robert Helpmann for a role in the forthcoming musical *Golden City*, will sing and act as well as dance. Rehearsals for this show, which begin around the middle of March, will naturally prevent her from accompanying the tour of *Carissima*.

★

Overheard recently in West Street (London's street of dance studios):

First Dancer: "My dear, whoever is she?"

Second Dancer: "Don't you know her, she's very famous: she goes to all the best auditions."

★

Great American impresario, SOL HUROK has been mosing around the Sadler's Wells Theatre to such an extent that it is giving rise to a certain amount of speculation. Wherever Hurok goes things have a habit of humming. So please, please, Mr. H. leave us this tiny plot that we always hoped would be forever England. Without it we should not know what to do with our Saturday afternoons.

★

Invalids—

BERYL GREY who had the misfortune to contract jaundice on top of 'flu, is now better and should be dancing at Covent Garden by the time these words are read. We shall all be pleased to see her back.

DAVID POOLE, of the Sadler's Wells Theatre Ballet, is also back again and dancing with the company. He had an operation on his leg sometime ago. He has been recuperating at Stratford-on-Avon, and looks very fit on good country food and air.

★

Monsieur Massine
Said, "What do you mean?
An engraving by Durer,
It's a photo of Choura".

On the Town

A SUNNY pier in the Brooklyn Navy Yard; a lumbering dock-worker heralding in thrush-like tones the birth of another glorious summer's day; an avalanche of debarking sailors in crisp white uniforms; Kelly, Sinatra and Munshin on the threshhold of the Promised Land sing "New York, New York, it's a wonderful town!" and you, the spectator are reeling from the effects of deliciously cold water dashed into your faces, awakening to a sea of endless rainbows.

Three American gobs, Kelly, Sinatra and Munshin with the prescribed amount of pent-up emotion descend upon New York City

Their first subway ride provides Gene Kelly with a suitable love interest in the face of Vera Ellen hypnotically smiling at him from a poster in the train acclaiming her "Miss Turnstiles."

Upon leaving the subway he practically collides with her, is pressed to her side for a publicity photograph and falls limply in love. While Kelly labours on the correct thing to say, "Miss Turnstiles" is swept into a waiting train and disappears. The remainder of the film, as you can guess, is devoted to a "gear stripping" series of events that eventually lead to their reunion. It brings into focus the exhilarating wit of comedienne Betty Garrett, who, as a cab driver sets her meter ticking for a defenceless Frank Sinatra.

A lecture in Anthropology is delivered by Ann Miller, in one of the most spirited and technically brilliant sequences of tap dancing, to Jules Munshin whose interest in the subject is far from academic.

A relentlessly bright pattern of dance, humour, music and youth, *On The Town* is based on the musical of the same name that opened in New York on December 28, 1944, and ran for more than a year. Adolph Green and Betty Comden who wrote the book for the Broadway production did the screen adaptation as well. Gene Kelly, who's performance in this film is uniformly superb, shares directing honours with Stanley Donen. The dances were staged by Jerome Robbins whose ballet *Fancy Free*, created for Ballet Theatre in April, 1944, provided the idea from which the musical and subsequently the film was expanded. Leonard Bernstein's score kept the action sailing along at top knot speed. **D.R.**

(Top) *Gene Kelly* (*centre*), *Alex Romero and Lee Sneddon in the ballet* A Day in New York *from Metro-Goldwyn Mayer's* On The Town. *Other four photos of Vera Ellen and Gene Kelly in a dance sequence from* On The Town (*Photos M.G.M.*)

Music

Music holds the reins

The ideal ballet is the perfect fusion of all the elements composing it—movement, colour and sound. I wrote once before that the ideal ballet would be one in which all these elements were conceived simultaneously by the one mind, and there is one ballet in which this has almost taken place.

That ballet is *Petrouchka*. A generation of ballet-goers is growing up to which *Petrouchka* is merely a name, or isolated sound in a concert programme.

Petrouchka as it stands was not the creation of a single mind. But it *was* the creation of what we could almost describe as a group-mind—of a flow of interlacing thought and conception on the same plane, eventually guided by Diaghileff into the single creation. And the original germ came from one mind alone.

The story of *Petrouchka* was not new. Nobody created that; it was as familiar to every Russian as is the story of Punch and Judy to us. But to make of this old story a ballet of the quality of *Petrouchka* needed art — and artifice, too.

And when we come to look at the names associated with the birth of the ballet, we begin to see why it has such a completeness, why action and music seem to dovetail together so that one is never quite sure whether the music is following the movement, or whether the dance is what it is because it grows naturally from the music.

Petrouchka came from composer Stravinsky, thinking in terms of story and music; from designer Benois thinking in terms of the theatre and of colour and movement; from choreographer Fokine thinking in terms of all four—movement, music, story and colour. And, in the background, there was the figure of Diaghileff, gently pulling the strings, just enough to draw from these creators what he wanted for ballet.

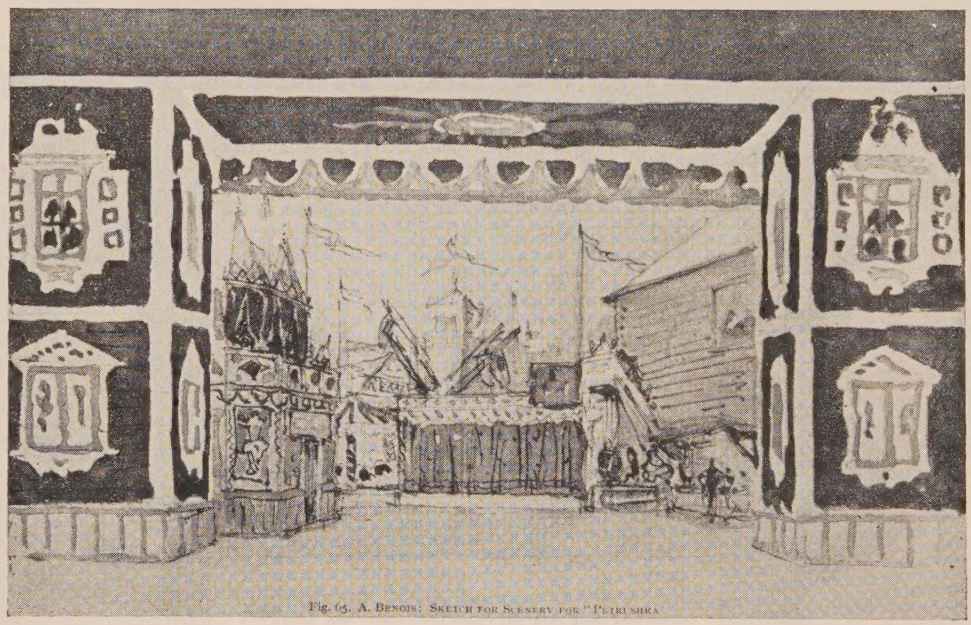


Fig. 65. A. Benois: Sketch for Scenery for "Petrushka"

Design by A. Benois for the main scene in Petrouchka

But all of these contributions were, in actual fact, elaborations of an original idea emanating from Stravinsky alone.

It was Stravinsky who, while working on the score of *The Rite of Spring* after the success of *The Firebird*, began to work out, as a relaxation, an idea which was essentially musical—the conception of a piano concerto with the piano battling fiercely against the orchestra. In his mind all the time was the idea of a sawdust puppet fighting against its fate, struggling for life and consciousness. With the tale of the doll Petrouchka in his mind from his Russian childhood, the connection can easily be seen, and Stravinsky expressed all the wild frenzy of the caged puppet soul in the frustrated scream of the doll's theme:

It was this essentially musical idea which, elaborated later, grew into *Petrouchka*, and we can hear the original work in the second scene of the ballet, in Petrouchka's cell.

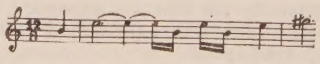
Because of this unity of conception—a unity of musical conception which, in turn, led to other things—*Petrouchka* has a logical flow, a sequence of events which fits perfectly into place, and which leaves us with a sense of satisfaction.

In fact, from this example we might almost see that the best ballet is, perhaps, that which is dictated by music, which grows naturally from music rather than from any of its other components. That might be going a little too far. Music is too often ignored, pushed around by the demands of choreography. But you can't push music around without damaging it and, in that case, damaging ballet.

. . . and now: Don Quixote

It might be going too far to say that music has dictated Ninette de Valois' new ballet, *Don Quixote*. But music has obviously had a great deal to do with its creation. The music came first—that is an important point. Roberto Gerhard conceived the original idea as long ago as 1940, and re-scored it again in 1947 for concert performance. But ballet was his original intention, and it is this intention—essentially a musical one—which has governed its creation.

The ballet grows out of the music. Right at the beginning the mood is set, in the insistent call that opens the work.



Roberto Gerhard told me that that trumpet call is not quite original. He used to hear it when he was a boy in the little town of Vals, in Tarragona. It was the trumpet call of the town crier, who used it whenever he had something of importance to announce to the townfolk—a national event, or even the arrival of a consignment of fresh fish for the market. Here, it is exactly in place—it creates the character, forms the mood, of the ballet as a whole.

You have probably read some references to this *Don Quixote* music in technical terms, describing it as "tone-row" music. That is a subject for musicians, and concerns not melody but simply the orchestral harmony. Instead of using one particular key, with the harmonies based on that key the composer takes the whole row of twelve semitones in the octave, uses a certain number of them in a particular melody, and then bases the harmony on the *whole* number of notes in the row.

In *Don Quixote* Gerhard uses a melody of nine notes out of the twelve, but his harmony also includes the three missing notes. Don't worry too much if you can't pick them out.

The essence of this score is its exact insistence on mood. You can almost hear the musician thinking in terms of the poor muddled mind of the Knight of La Mancha We hear what Don Quixote is imagining, and therefore, because Ninette De Valois has obviously heard the same thing, we see it as well. And we see it better than we have seen any other parallel of the thoughts of composer and choreographer for a very long time.

Gerhard has given to the character of Aldonza, transformed into Dulcinea in Don Quixote's mind, a typical and revealing little tune (see illustration below)

There is a levity about it, a laxity and yet a colour, that pictures the little peasant drab immediately. De Valois has underlined the picture, too, in the stuttering little steps on *pointe*, in the angular choreography, the deliberate *gaucherie* of up-turned toe. And yet the same tune, transformed in the Don's mind changes the tawdriness of the little slut, through our ears as well as our eyes, into the ethereal fantasy of the idealised Dulcinea.

Only in one scene, to my mind, did the parallel fail: in the scene of the windmills. I cannot think what the composer had in mind here, where lightly scored music gives a vagueness and dream-like quality to a scene which should be—and was—crowded with action. Should, then, the choreography have been airy and light, a fantastic whisp of imagination instead of down-to-earth activity?

Gerhard has made a ballet score which in itself is a great work of music and a great work of art. Because of this, and because the ballet grows logically and naturally from the score under the guidance of a choreographer who clearly understands it, *Don Quixote* is a fine work.

Evan Senior

BALLET RAMBERT

2. The Company and its dancers

Last month you may have read a "Profile" of Madame Marie Rambert. Here is a brief history of the company which has for many years danced under her name and direction, a company now in possession of a remarkable repertoire of English ballets.

Right: Beautiful Pearl Argyle in Atalanta of the East. *She died in New York in* 1947

IT is now almost a quarter of a century since Madame Rambert presented her first English ballet, *A Tragedy of Fashion*, Frederick Ashton's first choreographic step and Sophie Fedorovitch's first décor.

February 25, 1930, is the historic date on which the Company made its first appearance. The Rambert Dancers were presented at the Lyric Theatre, Hammersmith, at a matinee. The programmes included some early works of Ashton and Susan Salaman's *Sporting Sketches*.

That first matinee was so successful that extended seasons were given in the same theatre. Karsavina and Woizikowski both appeared as guest artists with the young company. Susan Salaman produced her *Our Lady's Juggler* and Ashton's *Capriol Suite* enchanted an audience for the first time. Later seasons saw his *Florentine Picture*, Fokine's *Carnaval*, *Les Syiphides* and *Le Spectre de la Rose*, which were revived for Karsavina.

Among the Company's most outstanding dancers were Pearl Argyle, with her great personal beauty, Diana Gould and Prudence Hyman. All three were later to leave the company and Maude Lloyd to become principal dancer. Andrée Howard, now well known as a choreographer, Elizabeth Schooling, Betty Cuff and Elizabeth Ruxton (the latter both becoming soloists with Russian companies) were all members of the company. The male dancers included Harold Turner, who partnered Karsavina in *Spectre de la Rose*, Ashton, and William Chappell, also a promising designer, responsible for the décor of *Capriol Suite*. By the end of 1930, Anthony Tudor and Walter Gore joined the company, the latter remaining with them as choreographer and *premier danseur* ever since.

The Ballet Club was founded with its own small theatre, to become famous as the Mercury Theatre. The first performance was given on February 16, 1931. Here Markova danced for four years, was ballerina in *Les Sylphides*, *Aurora's Wedding* and danced in roles created for her by Ashton, Ninette de Valois and Tudor. As well as instigating new works Rambert, from the very beginning, included classical revivals in the repertoire.

That year brought seasons at the Ballet Club in Hammersmith, and at the New Theatre, where Ashton's *Facade* was first given in its original version. Karsavina and Woizikowski again danced with the company. *L'Apres-Midi d'un Faune* was added to the repertoire.

From 1931 to 1934 performances were given at the Ballet Club every Sunday. New choreographers, dancers and designers were building up and creating an exciting repertoire, which included Ashton's *The Lady of Shalott*, *La Peri*, *Foyer de Danse* and *Les Masques*, Tudor's first ballet, *Cross-garter'd*, his *Lysistrata* and *Atalanta of the East*, Andrée Howard and Susan Salaman's *Mermaid*. A ballet by Sara Patrick, to music of Bax, *Unbowed*, offered Hugh Laing his first part, Hugh Stevenson his first opportunity for décor. By the summer of 1934, performances had been extended to a weekday evening and there was a regular season at the Mercury. Kyra Nijinsky (daughter of the great dancer) was the first of a number of guest artists, followed by Margot Fonteyn, Agnes de Mille, June Brae and Robert Helpmann.

Markova, after 1934, ended her association with the Club while Pearl Argyle, Turner and Ashton appeared on rare occasions but Peggy van Praagh and Frank Staff came into prominence at this time.

In February, 1935, there was a season at the Duke of York's Theatre, and in the summer of 1936 the company visited the Birmingham Repertory Theatre, where they have since become so popular. In the spring they gave a season at the Duchess Theatre. The following summer found the company touring in France, autumn in Cambridge, at the Festival Theatre. Today their association with Cambridge continues at the Arts Theatre.

These years produced Ninette de Valois' *Bar aux Folies-Bergère*, Ashton's *Mephisto Valse*, Tudor's first major work, *The Planets*, his haunting *Jardin aux Lilas*, *Descent of Hebe*, *Dark Elegies*, Andrée Howard's *Death and the Maiden*.

(*continued over*)

Middle Right: Diana Gould, Frederick Ashton and William Chappell in the first production of Capriol Suite

Right: Vauxhall Gardens, *showing Antony Tudor, Hugh Laing and Maud Lloyd*

Paula Hinton and David Paltenghi in Bar aux Folies-Bergère. *Taken in Germany during the recent tour (Photo: Heidersberger)*

Sally Gilmour in Confessional. *Below is Rambert's latest find, Margaret Hill in* Les Sylphides

Important roles were now being danced by Wendy Toye, Pamela Foster, Prudence Hymen and June Brae while another generation of younger dancers, Sally Gilmour, Celia Franca, Charles Boyd and Leo Kersley were growing up.

A long season at the Mercury, especially notable for the production of Andrée Howard's hypnotic *Lady into Fox* which Garnett book she was later to follow with *The Sailor's Return*, Sally Gilmour acclaimed in both. This was followed by another season at the Duchess Theatre, which premièred Frank Staff's satiric *Czernyana*. Staff had previously made *The Tartans*.

The company became associated, in 1940, with the Arts Theatre Club and for about two years gave London seasons as well as provincial tours and in June that same year united with the London Ballet. Chief dancers to come from the London Ballet were Charlotte Bidmead, Gerd Larsen, David Paltenghi, Pauline Clayden and Sylvia Hayden, and the repertoire was enhanced by Tudor's *Gala Performance* and *Soiree Musicale*.

In 1940-41, ballet, instead of succumbing to the blitz, blossomed. Lunch ballet, begun in September, was to be highly popular for twelve months. In September, 1941, the Arts Theatre Club was discontinued, Madame Rambert, because of legal complications, was prevented from maintaining her own independent company. It was not until 1943 that she was able to bring the Ballet Rambert back to life, with Sally Gilmour as ballerina, under the aegis of C.E.M.A. After a performance at the Mercury, when Howard's *Carnival of Animals* was first performed, the newly formed company toured service camps, munition factories and provincial towns. 1944 saw a spring season back at the Mercury, followed by a longer season at Hammersmith

The following season Howard's *The Fugitive* and Gore's *Simple Symphony* were both given their first performance during an autumn tour. During the annual visit to Birmingham, that city was first to see the Rambert company's fine production of the second act of *Giselle*. Gore's *Concerto Burlesco* was first presented at the King's Theatre, Hammersmith, in 1946, his *Plaisance* was made by Gore for Madame Rambert, to mark the twenty-first anniversary of her company.

Travelling her company far from home, it was Madame Rambert who, in 1947, first took English ballet the thirteen thousand miles to Australia; and left, after record-breaking seasons, a far-reaching effect on future developments and directions there. Once more she was a pioneer.

After this triumphant tour, as had so often happened before, the company was sadly depleted, many of the dancers having to seek more lucrative work. Yet, with enormous courage and persistence, she found new youngsters to train and develop; gave performances at the Bath and Chester Festivals; and a season in London. Her dancers performed at the Nijinsky Galas, where the youthful Margaret Hill danced so movingly with Babilée in *L'Apres d'un Faune*, were televised and visited Belgium. And now the company has just returned from a long tour in Germany.

Marie Rambert detests being written of as if she were some kind of institution, is far more interested in support for the present than in fine adulation for all that she has done in the past.

Tatlock Miller

New Ballets

EL DESTINO

First given at the Sadler's Wells Theatre by the Sadler's Wells Theatre Ballet on Tuesday, January 31, 1950. Music by Manuel Lazareno, choreography by Angelo Andes, and costumes by Hugh Stevenson.

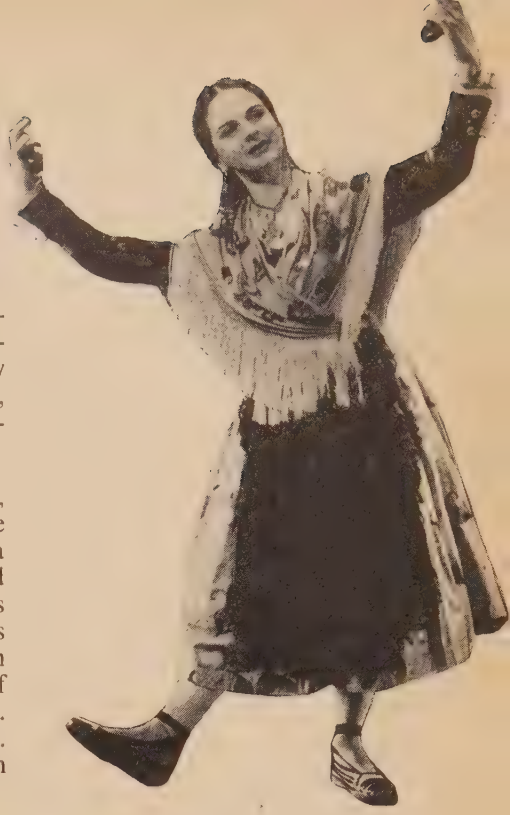
The Fortune Teller . Kathleen Gorham
A Sevillian Boy . . Pirmin Trecu
A Sevillian Girl . Sheilah O'Reilly
A Girl of Aragon . . Maryon Lane

Order of Dances:

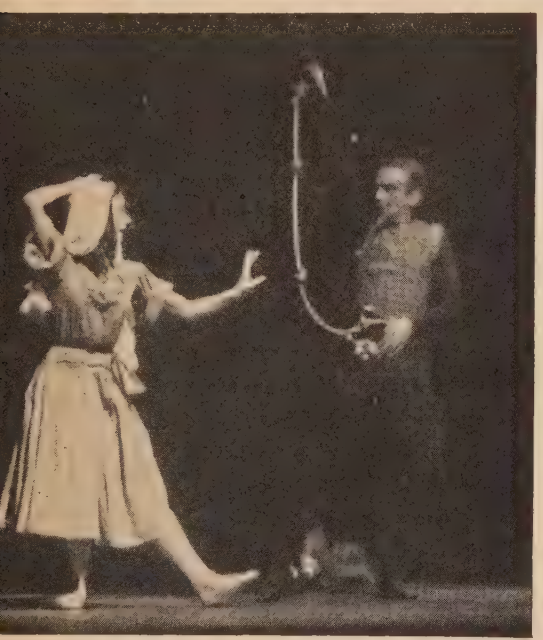
1. *Sevillanas.* Stella Claire, Sheilah O'Reilly, Jane Shore, Stella Farrance, Phyllis Kennedy, Pirmin Trecu, Peter Wright, David Blair, David Gill, Stanley Holden.
2. *Zapateado.* Pirmin Trecu.
3. *Duo.* Sheilah O'Reilly, Pirmin Trecu.
4. *Jota Aragonesa.* Maryon Lane, Pirmin Trecu, Patricia Miller, Maureen Bruce, Joan Cadzow, Mary Drage, Peter Wright, David Blair, Donald MacAlpine, Maurice Metliss.

The fortune-teller is discovered alone, weaving mystical signs. She interprets the fate of a Sevillian boy who appears with a group of young people. He is infatuated by a girl of his own town and they express their mutual love. The fortune-teller guides him to his destined love, a girl from Aragon. Together with a number of peasants they dance a lively *Jota Aragonesa.* The Sevillian girl is left disconsolate. This work was fully reviewed in our March issue.

Photos by Denis de Marney



Bottom left: Trecu, Gorham and O'Reilly. Below: O'Reilly and Trecu in the Duo. *Above: Maryon Lane as the Girl from Aragon dancing the* Jota



(*Top*) *The Inn scene where the wenches appear to Don Quixote as noble ladies*

(*Left*) *Lowered into the cave of Montesinos by a rope, Don Quixote* (*Helpmann*) *is disillusioned by his Dulcinea* (*Fonteyn*), *she offers her petticoat for a purse*

(*Below*) *Don Quixote having been rescued from the windmills by Sancho Panza* (*Grant*) *challenges the barber* (*Turner*)

Opposite page :

(*Top*) *Edward Burra's fine drop-curtain depicting Don Quixote and Sancho Panza on their travels. The effect was spoiled by the two real figures passing in front of it*

(*Below*) *Don Quixote dances with the slut Aldonza who in his vision he has clothed as the Lady Dulcinea* (*Photos: L. Klemantaski*)

Four angle

DON Q

First given by the SADLER'S WELLS BALLET at The Royal Opera House, Covent Garden on Monday, February 20, 1950. Choreography by Ninette de Valois; Music by Roberto Gerhard; Costumes and Scenery by Edward Burra.

CAST

Don Quixote	Robert Helpmann
Sancho Panza	Alexander Grant
The Housekeeper	Vera Winton
Her Niece	June Laverick
A Priest	Leslie Edwards
The Barber	Ray Powell
An Innkeeper	Franklyn White
The Travelling Barber	Harold Turner
The Lady Dulcinea (*Aldonza Lorenzo*)	Margot Fonteyn
Oriana	Christine du Boulay
Angelica	Gillian Lynne
Urganda	Lorna Mossford
Amader of Gaul	Philip Chatfield
Orlando Furioso	Kenneth MacMillan
Palmeris of England	Richard Ellis
Shepherd and Shepherdess (*The Golden Age*)	Pamela May Alexis Rassine
The Lady Belerma	June Brae
Durandarte	Richard Ellis
Montesinos	John Hart

Wenches, mourning women, attendants on Belerma:

Palma Nye, Nadia Nerina, Anne Heaton, Pauline Wadsworth, Fiorella Keane, Dorothea Zaymes, April Olrich, Rosemary Lindsay, Greta Hamby, Rosemary Valaire, Margaret Sear, Thekla Russell, Valerie Taylor.

Muleteers, galley slaves, giants, goatherds, Cuadrilleros:

Kenneth Melville, Brian Shaw, Michael Boulton, Gilbert Vernon, Henry Legerton, Alfred Rodrigues, Brian Ashbridge, Douglas Stuart, Paul Reymond, John Cranko.

From the Stalls

First-rate music, good décor, fine stage presentation; a big theme treated intelligently and sincerely; dancing of a consistently high level, sometimes a little better; and a sense of over-all good taste and good craftsmanship. These were the merits of Ninette de Valois' *Don Quixote*. The faults? An over-literary theme, demanding subtleties beyond ballet's range; lack of tension and climax in its development; and lack of invention in the choreography.

Ninette de Valois is a producer of the first order; as choreographer, her work has been often more skilful than inspired; and in *Don Quixote* there are too many reminiscences of the past and too little new material. Exceptions are Fonteyn's dances as Aldonza Lorenzo—the Dulcinea aspect of her role is weak in design—and to a lesser degree Alexander Grant's Sancho Panza role. In Fonteyn's dance the malicious use of the points, the siren vulgarity of the shoulder movements are striking, original and beautifully performed. (Could we not see her more often in character roles?) The grotesqueries devised for Grant are less interesting in themselves, but come to life through his performance; he is almost unique

on . . . .

IXOTE

among English dancers in using his whole body, and not only his face, as an instrument of expression.

Helpmann's Don Quixote was a distinguished performance, but pitched too monotonously in a single key, lacking light and shade. This was probably not his fault but sprang from the unsuitability of the character for dancing. Great characters of literature are impossible ballet material; the subtleties and depths of a Don Quixote cannot be caught in the brief time span of a ballet, and the portrait is bound to be either flat or caricatured. One wishes English choreographers were less fond of this unhappy marriage of ballet and literature.

As a whole, this was a worthwhile, adult ballet, but not an exciting one. That it held the interest was due primarily to Gerhard's music; to Burra's décor; to Ninette de Valois' work as producer rather than choreographer.

John Banbury

From the Amphitheatre

Miss De Valois, with the aid of Roberto Gerhard and Edmund Burra, has created a work of art of the highest order, a work in which the décor and music both throw into relief the dramatic action and are brought to life in the stage patterns. This is probably Mr. Burra's finest achievement for the theatre to date.

As is the case with all Miss De Valois' work the ballet requires for its appreciation either a simple, sincere mind or a subtle intelligence; the insincere or lazy will find nothing in it. It shows the profound outlook of a mature mind at work on the story of the immortal Don, a Don who not only tilts at windmills and chases imaginary giants, but who is also the universal dreamer in a world of shadows of his own creating, unable to live in a world where his Dulcinea is only an Aldonza. It is true that the figure of the Don might have been conceived more objectively and Mr. Helpmann depicts him in much the same way as his own "Hamlet", a figure literally subject to his fantasies and, in this instance, as insubstantial. It may be said, too, that the metamorphoses of the characters are a little too dependent upon a detailed knowledge of Cervantes' work or copious programme notes and, as in most major works of art, an imaginative effort is needed to overcome this deficiency.

The actual dancing, which includes much stylised natural movement, is based on a strict classical vocabulary. The dances for Aldonza, the Lady Belerma and the Shepherd and Shepherdess of the Golden Age, for instance, are economical and completely expressive. Miss Fonteyn contrasts brilliantly between Aldonza and Dulcinea and as the former particularly gives full value to Miss De Valois' enchanting choreography. As Sancho Panza Mr. Grant acts as a dramatic link between the episodes and stays so completely within the framework of the part that it is impossible to imagine anyone else in the role.

Jay Norman and Pauline Hopwood

The Choreography

Expressive motion might be classified thus: instinctive-mimetic, symbolic, and pure movement. In *Don Quixote* these elements were mixed unhomogeneously and without clear definement, blurring the plot and allowing neither climax nor conclusiveness.

The earthly plane of the plot was conveyed mimetically, and the visionary by more classical movement. Yet there was a lack of distinction between the two planes because choreographically neither were inventive enough to be clearly different spheres of reality. The visionary *pas de deux* between Quixote and Dulcinea lacked the true classical purity and detachment to differentiate it from the mime. The other visionary *pas de deux*, the Golden Age, was choreographically uninteresting, and was made negligible by distractions around it.

The disillusionment of Quixote, which if mimed might have been most moving, was conveyed symbolically, and this departure robbed the ballet of an ending. There was no tragedy and no tension to be resolved. There was only the poignancy of Sancho's dance, effective, but again out of focus. Much better in every respect were the two short *soli* of Harold Turner as the barber, and Margot Fonteyn as Aldonza in the tomb scene, the best and most complete scene in the ballet.

Michael Ashlin

From the Music Critic

Because the Cervantes story of *Don Quixote* makes its impact on the mind rather than on the superficial emotions, and is a matter of feeling rather than of action, Ninette de Valois' treatment of it provides almost the ideal ballet version.

Essentially the new ballet is a presentation of feeling, of tender solicitude, rather than of violent action. And so it is right that this should be achieved more through the medium of pattern and colour and sound than through action. Dancing, as such, is somewhat at a discount in it, but nevertheless it is ballet in the broader sense of the word.

The mood throughout is subjective. De Valois takes you, not so much into the exciting and exotic world surrounding Don Quixote, the world of warm colours with which Edward Burra clothes the Don's material existence, but into the dim and misty mazes of his mind. You live in his imagined world, and when it falls to pieces before his disillusioning return of sanity, you feel as much nostalgia as pity, more regret than relief.

All this De Valois conjures up in almost complete accord with Gerhard's evocative music, with Burra's El Greco colours and shapes, creating an emotional entity which is effective because it is sincere, and because all the elements of ballet are present in balance and restraint.

Only on one occasion does the partnership seem to weaken—in the Windmill Scene, where the fragile music hardly accords with the emotional frenzy of action and background.

De Valois has cut her coat according to her measure. Her Don has a depth and dignity of the type which Robert Helpmann has made his own; a dancer with more technical equipment might have provided an excuse for a Knight more dashing but less credible. To balance this, Fonteyn's role is also restrained as to actual dancing, but we have an Aldonza of fire and a Dulcinea of pure flame, with technique always subjugated to character.

Don Quixote is a great ballet because, among other things, we who watch it become part of it, and because the principals who enact it make us so. But I wonder whether there are any other dancers in Miss De Valois' company who could do the same. And in that lies whatever weakness there may be in the new ballet.

Evan Senior

The company in The Door *by Letty Littlewood to Arnold Bax music. Designed by John Hertzell. The photograph gives some idea of the size of the stage*

Geoffrey Webb, Eric Hyrst, Hermione Harvey and Kenneth Cope in the "Summer" episode from Jack Carter's Stagione. *(Below) The final group from the same ballet which in addition to those mentioned includes Corinne Duvernay, Judy Gold and Gillian Reed (Photos: Ross Webster)*

Pocket Ballet Company steps out

BALLET is no longer a pioneer among the Arts. Her position is secure and her name universal. Even in the furthest flung corners of Britain, in the most aggressively unsophisticated communities, almost everyone has heard of "The Ballet"; many even know the names of two or more dancers. Ballet is idolised, recognised and nationalised.

With the growth in the popularity of ballet more and more young people are adopting it as a profession. So many, that the two or three large established companies cannot find places for all of them.

What are these young dancers to do? If they want to go on dancing, they are reluctant to accept the work offered them in musical shows, where long tours, with no opportunity of classes, hinders their development.

It is here the courageous few who are willing to take the risk of founding small, experimental companies, come into their own. The risk of failure in an enterprise of this sort is great. It is hard for any ballet company to last long without some form of subsidy, but the rewards are greater. Young dancers and choreographers are able to try their wings, and sometimes a first-rate talent is discovered.

Letty Littlewood's AMBASSADOR BALLET is such a company, and at the tiny Chepstow Theatre, on a stage that was far too small for dancing, they had a successful opening.

Miss Littlewood is not unfamiliar with the formation of small companies. It was from her Anglo-Russian Ballet that the excellent Metropolitan Ballet developed. In her present group the choice of spirited dancers again proves the sureness of her judgment; and she has discovered a choreographer of real talent—Jack Carter.

Naturally, the repertoire is small. The company is forced to work economically. But to present six new works is a good beginning.

Down Beat, used as an opening ballet, has choreography by Edward Lane and a syncopated score by Donald Phillips. It is a pleasant, plotless, piece of work, the dancers expressing the moods of the music. Mr. Lane's invention is good, but the work suffers from the somewhat unhappy blending of pure ballet and "boogie", never an easy union even in the hand of experienced choreographers. Judy Gold, Hermione Harvey (Hermione Hudson of the Metropolitan Ballet), Geoffrey Webb and Kenneth Cope, dance with such infectious enjoyment that the ballet is more exciting than it might be in less enthusiastic hands.

The Door, with music by Arnold Bax, Letty Littlewood's only contribution to the repertoire, is effective in its simplicity. Her best work in this ballet is a *pas de deux* for Eric Hyrst and Hermione Harvey, which they dance extremley well.

Eric Hyrst, the company's principal dancer, is represented by three ballets, *Drawn Blinds*, *Dawns Mêns* and *Phantasus*. The first two are, in a measure, successful. *Drawn Blinds*, to Heinz Hirschmann's arrangement of Frank Bridge's music, is a moving and well characterised story of three unmarried sisters, ably interpreted by Corrinne Duvernay, Maria Balinska and Hermione Harvey. *Dawns Mêns* is based on the Cornish legend of the Merry Maidens turned into stone for dancing on a Sunday. Here again Mr. Hyrst has allowed simplicity and the charming music of Michael Hobson to be his guides; the ballet is good, and unpretentious.

In *Phantasus* his ambition has over-reached itself. Here is pretention indeed. Four Fairy Tales by the brothers Grimm are set to Heinz Hirschmann's monotonously similar music and choreography quite obviously influenced by almost every work Mr. Hyrst has seen for large companies and large stages. Only one episode "The Enchanted Forest" is successful. It is touchingly danced by Corrinne Duvernay and Geoffrey Webb and their performance is helped immeasurably by the absence of muddling décor, all too evident in the other episodes.

Mr. Hyrst is a technically excellent dancer and a talented choreographer, as his other ballets show, but he should be content to learn and progress gradually.

By far the most successful work of the season is Jack Carter's *Stagione*. Set to Verdi's *Sicillian Vesper* music, he has charmingly satirised both dancers and those interminable "seasonal" ballets, usually created for no other reason than to exhibit the brilliance of ballerinas. The work has wit and sparkle and Mr. Carter's use of the music is excellent. Once again the company dance with evident enjoyment. Hermione Harvey as "Summer" and Judy Gold as "Spring" do more than capture the atmosphere their choreographer has evoked. They transform these two seasons into riotous creations of their own.

Letty Littlewood has formed a group of talented young dancers. It would be sad if so worthy an effort was unable to continue through lack of support.

Neil Macmillan

Schools

the R.A.D.

For thirty years The Royal Academy of Dancing has been one of the major influences in forming British ballet. Directed by Miss Kathleen Gordon it is situated at 125 Holland Park Avenue, W. 11. Armed with curriculae and syllabi its members raised the standard of teaching and consequently dancing, in Britain and the Dominions. It is in no small measure directly responsible for the current success of the Sadler's Wells ballet here and abroad.

IN December 1920 a group of conscientious young ladies and resolute gentlemen founded the Association of Operatic Dancing of Great Britain. Headed by Dame Adeline Genée the group consisted of Madame Tamara Karsavina, Madame Lucia Cormani, Miss Phyllis Bedells, Mr. Espinosa and Mr. P. J. S. Richardson, editor of *The Dancing Times*

At that time ballet dancing in Britain and particularly the teaching of ballet in schools was sadly neglected. If the development of the art and its traditions were to be preserved something had to be done. In the opinion of these visionaries the solution lay in the development of a state institution paralleling those in France and Russia, which would train and qualify teachers of ballet.

What, then, is the function of The Royal Academy of Dancing? A literal definition of its title suggests "a school of dancing under Royal patronage." But in reality the Academy is an organisation of informed members who have devised a curriculum of correct dance training for schools, not necessarily under their jurisdiction, to insure that the best possible methods are employed.

In order to gauge the progress of dancers in these schools examinations are held annually. They are divided into three categories: Elementary, Intermediate and Advanced. A useful guide to dancers as to how far they have advanced in their training (previously, dancers assumed their training completed when they could get a job dancing). The Academy provides a committee at the request of the teacher, the pupil is examined according to the R.A.D. syllabus.

Students with exceptional aptitude are given scholarships for further training at no cost. A commendable practice since it enables promising students to continue where lack of funds might easily disqualify a complete course of study.

Proceeding from the theory that few dancers can be exceptional artists without a good background knowledge of the arts allied to ballet, the Academy provides regular lectures on the history of ballet, folk dancing, choreography, music and costumes.

Further incentive is applied in the form of Scholarships. An annual audition is conducted at Easter time for pupils of Academy members. The title of Scholar of the Royal Academy is conferred upon winners, who in addition receive two special classes weekly from an appointed instructor. A further award of £50 is presented to the fifth year scholar, who is exceptional, for further dance instruction.

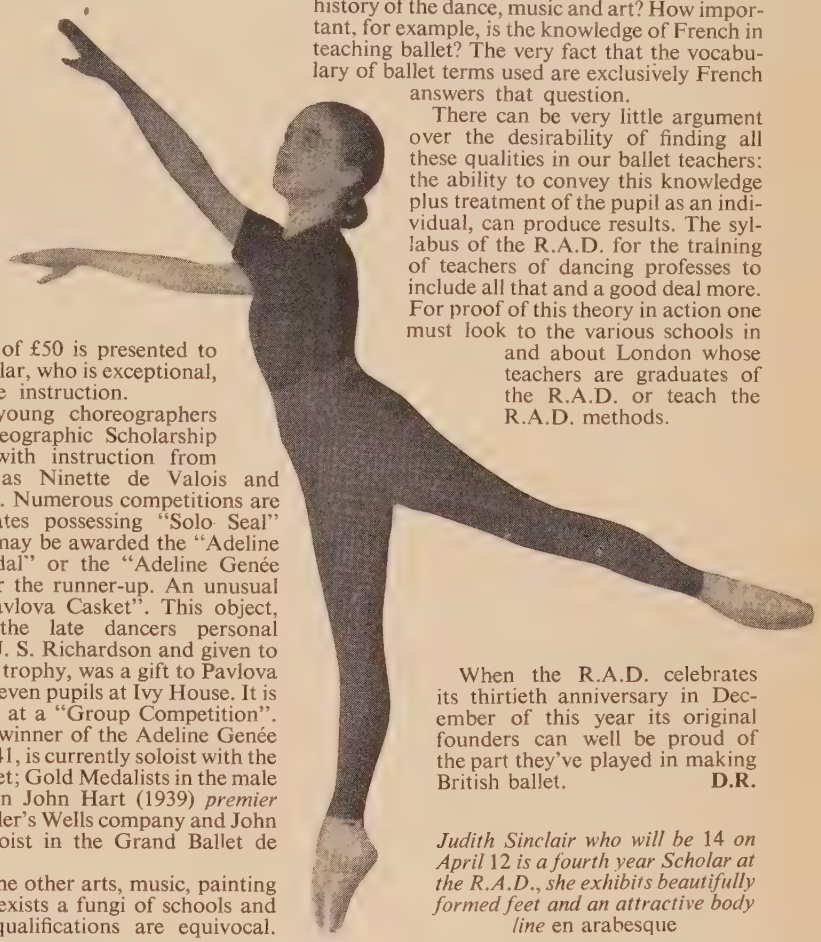
For aspiring young choreographers the annual Choreographic Scholarship looms brightly with instruction from celebrities such as Ninette de Valois and Frederick Ashton. Numerous competitions are held for candidates possessing "Solo Seal" Certificates who may be awarded the "Adeline Genée Gold Medal" or the "Adeline Genée Silver Medal" for the runner-up. An unusual award is the "Pavlova Casket". This object, retrieved from the late dancers personal belongings by P. J. S. Richardson and given to the Academy as a trophy, was a gift to Pavlova in 1913 from her seven pupils at Ivy House. It is awarded annually at a "Group Competition".

Anne Surén, a winner of the Adeline Genée Gold Medal in 1941, is currently soloist with the International Ballet; Gold Medalists in the male division have been John Hart (1939) *premier danseur* in the Sadler's Wells company and John Gilpin (1943) soloist in the Grand Ballet de Monte Carlo.

In ballet as in the other arts, music, painting and drama there exists a fungi of schools and teachers whose qualifications are equivocal. Who is to indicate to the prospective pupil wha teacher is sufficiently equipped to teach? Only dancers and some experts will understand the tragedy of years of hard work and money spent on dance lessons eventually to discover that their training was incorrect or that certain physical shortcomings indicated an unsuitability for professional dancing.

Who is to say what the background of a ballet teacher is to consist of? Is it sufficient for the teacher to be proficient only in expounding the rules in the development of a dancer's technique? Or should it include a knowledge of the history of the dance, music and art? How important, for example, is the knowledge of French in teaching ballet? The very fact that the vocabulary of ballet terms used are exclusively French answers that question.

There can be very little argument over the desirability of finding all these qualities in our ballet teachers: the ability to convey this knowledge plus treatment of the pupil as an individual, can produce results. The syllabus of the R.A.D. for the training of teachers of dancing professes to include all that and a good deal more. For proof of this theory in action one must look to the various schools in and about London whose teachers are graduates of the R.A.D. or teach the R.A.D. methods.



When the R.A.D. celebrates its thirtieth anniversary in December of this year its original founders can well be proud of the part they've played in making British ballet. **D.R.**

Judith Sinclair who will be 14 *on April* 12 *is a fourth year Scholar at the R.A.D., she exhibits beautifully formed feet and an attractive body line* en arabesque

New Books

The Ballet Annual, edited by Arnold L. Haskell (Adam and Charles Black, 21*s.*).

For the fourth time Arnold Haskell has stirred his annual pudding and this time it it has turned out a better *soufflé* than before; the hand of the chef is getting lighter.

The gossipy photographs of G. B. L. Wilson and Roger Wood add considerably to the gaiety and are more useful than many of the static masterpieces that greet us like old, old, friends in every publication we open.

These books are a worthy record of four, unbelievably full but never completely satisfying, years of dancing.

Hinrichsen's Musical Year Book, Vol. VI, edited by Ralph Hill and Max Hinrichsen (Hinrichsen Editions Ltd., 15*s.*).

Ballet in Italy seems to have been neglected by almost every writer and publication in this country. This is strange because it was the influence of the Italian school together with that of the French, that went to make Russian ballet, which in its turn became the foundation of what we see today.

In this sixth year of Hinrichsen's annual *mélange*, Geoffrey Handley-Taylor writes on the great revival of ballet in Italy. A revival that owes its existence to Hungarian-born Aurel Milloss, who in the ten years that he worked there presented no less than fifty-five ballets. The article contains a list of these works which would be more useful were the years of their creation included.

Pas de Deux, The Art of Partnering, by Anton Dolin (Adam and Charles Black, 8*s.* 6*d.*).

This excellent book was reviewed in our March issue when it was published by the Kamin Bookshop of New York. We now hear that Adam and Charles Black are publishing it in this country at the modest price of 8*s.* 6*d.* It should be available in the early summer.

Sixteen Years of Ballet Rambert, by Lionel Bradley (Hinrichsen Editions Ltd., 12*s.* 6*d.*).

Now that Ballet Rambert is back with us as a thriving concern, readers might like to be reminded that Mr. Bradley's very thorough and comprehensive book is still available, and at 12*s.* 6*d.* against the original 15*s.* **P.W.**

Next month

In DANCE AND DANCERS for May (published April 25)

Photo-Supplement of new ballets:

SUMMER INTERLUDE
NEW YORK CITY BALLET

Robert Helpmann
Two Giselles at the Paris Opera
Decor for the Ballet
Caryl Brahms
How to look at Spanish Dancing
A Storm in New York
Dancers You should Know

All the usual features including news of Dancers and Ballets everywhere—Curtain Up!—Gramophone records—Books—Films.

Dancers you should know . . . HERMIONE HARVEY

UNFORTUNATELY, Hermione Harvey has a face. I say "unfortunately" because no matter how much you concentrate on her dancing you'll find your eyes lingering on a pair of sparkling aquamarines, a pink and white porcelain surface and a reddish-gold halo . . . the one piece of Dresden China not in your collection.

Born in Landour, India, on June 25, 1931, she is the daughter of Norman Hudson, a regular in the Black Watch, and Helen Loch. Mrs. Hudson is one of those proverbial mothers who having been denied a dancing career of her own encourages the theatrical inclinations of her children. (Hermione's sister Daphne, who is fifteen, is studying ballet at the Cone-Ripman School. Her ambition however is to be an actress.)

When she was three the family left India to settle in Perth, Scotland, and Hermione was sent to school at the historical Scone Palace (pronounced Skoon, and now called Craig Mount School) where the ancient Kings and Queens of Scotland were crowned.

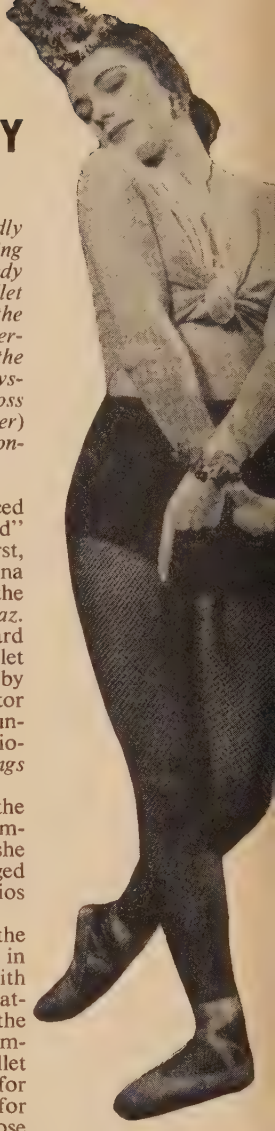
However, it was not until she was nine that her ballet training began with one Cechetti lesson a week under the tutelage of a Miss Le Mesurier.

In 1945, when peace had been declared she came to London and enrolled with Margaret Saul who teaches the Cechetti method in Kensington High Street. Several months later, around Christmas 1946, Pauline Grant arrived at the studio searching for dancers for the first London production of the *Wizard of Oz* and chose Hermione from among those auditioning Her first job, lasting three months.

In July 1948 she was recommended by Peggy Van Praagh, ballet-mistress for Sadler's Wells Theatre Ballet, to Alan Carter who was then organising the St. James Ballet. Fellow artists were Joan Harris, Lelia Russel, Rolf Alexander and Peter Wright (Sadler's Wells Theatre Ballet). She danced in John Cranko's *School for Nightingales* and Alan Carter's ballet to Dvorak music *The Catch*. Surviving a nightmarish tour that took the Company to places such as Exmouth, Dartington Hall, Newquay, St. Ives, Salisbury, Weston-super-Mare and the Isle of Wight, she parted company with the St. James Ballet exhausted, and decided to rest. This all happened around April, 1949.

A dancer's interpretation of rest is notorious. In Hermione's case it meant resuming classes at West St. The amount of rest that she got from Nicholas Beriosoff who was substituting for Volkova, ill at the time, was negligible. It ultimately led to an invitation to join the Metropolitan Ballet.

Hermione's eyes sparkle when she remembers



Hermione Harvey languidly depicts Summer, disclosing a talent for broad comedy in Jack Carter's ballet Stagione, *created for the Ambassador Ballet and performed recently at the Chepstow Theatre, Bayswater* (*Photo: Ross Webster*)
(*Photo below by Houston-Rogers*)

with what relish she danced the role of the "first hand" in *Beau Danube*. Eric Hyrst, quick to sense her ballerina possibilities, gave her the lead in his ballet *Topaz*. She was the Queen's ward in Michael Holmes' ballet *Trio Detruit* with music by the company's conductor John Lanchberry and understudied Svetlana Beriosova in *Designs with Strings* ballet of John Taras.

Heartbroken when the company closed in November of last year, she philosophically trudged back to the dance studios in West St.

When asked about the possibility of a career in films Hermione recalls with delight the day in Stratford-on-Avon when the director of a film company came to a ballet rehearsal looking for a fair girl to stand in for Greer Garson; he chose her. The job consisted of sitting in a boat in the middle of the river Avon for about three-quarters of an hour while the cameras ground away. The film was the Miniver Story with Greer Garson. Did she mind the work? I'll say she didn't! She was paid two pounds for three-quarters of an hour of making believe that she was the star of the film.

It is conceivable that Hermione shall one day be lured into films. The possibility occurred to me while watching her performance on the opening night of Ambassador Ballet at the Chepstow Theatre in Bayswater. A mobile face and elastic body, she was the abstraction of a jitterbug in a trifle called *Down Beat*; in the more serious work that followed, *Drawn Blinds*, she was elegantly ironic; in everything else—so-o-oo beautiful.

Her real love at the moment is ballet; and should film offers come her way they'll just have to wait. Her aspirations are to one day dance the great classical roles in *Giselle*, *Swan Lake*, *Sylphides*, etc. There is no room for marriage in her present plans, although it is plain that proposals come her way at regular intervals. Love? Yes, there is someone whose name she prefers not to mention.

D.R.

We thank readers for suggesting candidates for our feature "Dancers You Should Know". Would future entries kindly enclose suitable photographs with their letters. Unused material will of course be returned

Television

Last of Beginners' Ballet

THE last of a series of eight broadcasts called *Ballet for Beginners* took place on Tuesday, February 28. Television is the one medium that can reveal the mysteries of ballet to the greatest number of people. Impossible it is to explain the intricacies of steps and *enchainments* without vision and motion.

I have seen some of the previous chapters in this series and, as a whole, they were very muddled in conception and I am certain that the beginner would be in confusion worse confounded. However this last broadcast should have acted like "Fido" and lifted the fog. The clear commentary by Peggy van Praagh, Ballet Mistress of the Sadler's Wells Theatre, was a model of its kind. She appeared so much more natural and professional than most of the ladies that fill the television screen, that it is to be hoped that she will do a further series. In this way, television can do a real service to ballet and itself.

Starting with an explanation of the basic positions, we were then taken to see a class where the steps were explained. The crystallisation of what is learnt in the classroom was demonstrated by Domini Callaghan and Michel de Lutry in the *Bluebird pas de deux*.

The complications of mime, a never very clear art, were revealed in a "House-that-Jack-Built" form of nursery rhyme. I don't know if "The-House-that-Man-Built" is the usual way to teach dancers the meaning of mimetic gestures but it is certainly one of the best. Though naturally mime is more than conforming to rules of expression. It is what the dancer puts into these movements that makes them convincing. A good example of this was to watch Madame Evina mime the role of Giselle's mother in the International production; through sheer artistry, the traditional gestures have a real meaning and the character comes alive. When most people attempt this role it becomes a completely negative lay-figure.

Hugh Stevenson talked about the problems of dressing the dancer, without giving away any state secrets.

The programme finished with a shortened version of Tudor's *Soirée Musicale* (first given in 1938 by London Ballet). What a charming ballet this is! Similar in many ways to Ashton's *Les Rendezvous*. Each was created at about the same period in their various careers. A pity that Tudor does not forsake, for a time, his psychological approach and return to this type of work. No more than a *suite de danse* about a children's party, it contains a *pas de deux* and *pas de trois* that are outstanding. Britten's arrangement of Rossini music has all the lushness of the Romantic composer wedded to the bitter-sweet satire of the twentieth century.

P.W.

The Spanish dancer, ANTONIO, taken in his dressing-room at Alexandra Palace when he and ROSARIO appeared on T.V. on Saturday, March 4. Television in its present state is far more suited to presenting a pair such as this rather than a large company. Their programme started with Zorongo Gitano, *a gypsy song and dance after Lorca's poem. Rosario then danced a* Malaguena. *This was followed by a* Zapateado *for Antonio. Then both of them danced a lively* Jota *from the province of Navarre. The programme ended with three* Flamenco *dances—* Tanguillo de Cadiz *for Rosario,* Por Alegrias *for Antonio, and* Los Cuatro Muleros (*Bulerias*) *for the two of them. See last section of Editorial, page* 4

(*Photo: Duncan Melvin*)

Dancers from the Orient

by

Sir Richard Winstedt

THE enterprise of *Eastern World*, a journal that has rapidly established itself as an informed channel of news on Asian affairs, gave London the opportunity of seeing an exhibition of Indonesian dancing at Wyndhams Theatre. The leader of this oriental ballet was Raden Mas Utomo, a dancer whose talent merits international recognition. He was supported by a troupe, who if they lacked his nervous fire, yet display a skilled technique of arm and hand.

None who have seen the future royal ballerinas of Java at their daily callisthenics in the courts of Solo and Jokyaharta will underrate the rigour of their training. But between oriental ballet and European taste, it must be admitted, there is imperfect accord. The tempo of Eastern dancing appears slow to Europeans, whose awareness of the language of the hand is too often limited to appreciation of a guardsman's brief quivering salute. The mythology, too, is so different that a European can hardly be convinced by a great carnival demon as the Angel of Death.

The costumes of Utomo and Adjeng are copies of the dress of Javanese royalty of the fourteenth century, but perhaps they are too gorgeous for a stage with no crowd of dancers to adorn its wings. Nevertheless, whether the oriental ballerina plays the part of Sita, the heroine of Ramayana, in a London theatre or Jokyaharta palace, or on a moonlit pavement against the colossal shadows of Ankorvat, she and her partner always appear as figures of supernatural radiance, with unconscious disdain for a world too petty for their divine ends. In Solo or Jokya there is a large orchestra of xylophones whose liquid notes re-inforce the illusion of transcendence.

Utomo's first Balinese dance revealed immediately the measure of his talent and a later dance, mimicking the manners of Balinese aristocracy, was a triumph of virtuosity for those who knew the measure of its arrogance. But the piece that appealed to everyone was the acrobatic dance of the lighted candles, which Islam brought to the Malayas from as far away as Persia. It was pretty, clever, intelligible, and much the most suitable item in the repertoire for presentation to audiences in a Western theatre.

It will be possible to see more dancers from the Orient on Friday, April 14, at 7.30 in King George's Hall. The Faculty of Eastern Arts are presenting a programme of Indian, Singhalese, Indonesian and Chinese dances. The commentary will be by Alan McCelland.

Adjeng, the principal female dancer in Utomo's company (*Photo: Denis de Marney*)

JACQUES JODEL of the Paris Opera

When only fourteen Jacques Jodel determined to become a dancer, ignored his mother's displeasure and is fast becoming one of the Opera's most promising dancer-choreographers. Coupling his academic studies with ballet lessons he completed his *baccalauréat*. Today, at twenty, he has attained the position of *coryphee* and is head of his class.

Jacques is taking advantage of the opportunities offered by the *Academie Choreographique* at the Opera and presented his first ballet *Le Marchand Oublis* (The Merchant of Forgetfulness) to music of Beethoven, last June. Inspired by a print of the Directoire period, it is the story of a little boy who wanders through gardens carrying a box of cakes of forgetfulness for which he sells lottery tickets. To the fortunate winners go the cakes of forgetfulness.

Encouraged by the success of his first choreographic attempt Jacques is preparing another ballet to be given on April 20 at the Théâtre de la Cité Universitaire for which the tentative title is *Carnaval* to Schumann's Symphonic Variations. (*Photo: Lido*)

Readers will be glad to know that Svetlana Beriosova, star of the late Metropolitan Ballet, has joined the Sadler's Wells Theatre Ballet. She returns from America in April.

Ballet Dates

SADLER'S WELLS BALLET at COVENT GARDEN

Mar.	27	*Lac des Cygnes* (Act II), *Scenes de Ballet, Mlle. Angot.*
	28	*Coppelia* (Shearer, Turner, Helpmann).
	29	*Lac des Cygnes* (Act II), *Don Quixote, Facade.*
	30	*Les Patineurs, Symphonic Variations, Don Quixote.*
	31	*Les Patineurs, Checkmate, Mlle. Angot.*
Apr.	1 (M)	*Coppelia* (May, Hart, Helpmann).
	1 (E)	*Coppelia* (Shearer, Turner, Helpmann).
	3	*Coppelia* (May, Turner).
	4	*Scenes de Ballet, Don Quixote, Les Patineurs.*
	5	*Checkmate, Ballet Imperial* (Première), *Facade.*
	6	*Checkmate, Ballet Imperial.*
	7	No Performance (Good Friday).
	8 (M)	*Les Sylphides, Ballet Imperial, Facade.*
	8 (E)	*Les Sylphides, Ballet Imperial, Don Quixote.*
	10	*Lac des Cygnes* (Grey, Field).
	11	*Rake's Progress, Ballet Imperial, Mlle. Angot.*
	12	*Lac des Cygnes* (Act II), *Checkmate, Ballet Imperial.*
	13	*Scenes de Ballet, Checkmate, Ballet Imperial.*
	14	*Les Patineurs, Don Quixote, Ballet Imperial.*
	15 (M)	*Les Patineurs, Ballet Imperial, Facade.*
	15 (E)	*Lac des Cygnes* (Grey, Field).
	17	*Cinderella* (Shearer).
	18	*Cinderella* (Elvin).
	19	*Cinderella* (Shearer).
	20	*Cinderella* (Elvin).
	21	*Cinderella* (Shearer).
	22 (M)	*Cinderella* (Elvin)
	22 (E)	*Cinderella* (Shearer).
	24	*Cinderella* (Elvin).
	25	*Cinderella* (Shearer).
	26	*Rake's Progress, Ballet Imperial, Boutique Fantasque.*
	27	*Boutique Fantasque, Ballet Imperial, Don Quixote.*
	28	*Rake's Progress, Scenes de Ballet, Boutique Fantasque.*
	29 (M)	*Les Patineurs, Boutique Fantasque, Ballet Imperial.*
	29 (E)	*Les Patineurs, Boutique Fantasque, Ballet Imperial.*

SADLER'S WELLS THEATRE BALLET

Mar.	28 (E)	*Casse Noisette* (Act II), *Summer Interlude, El Destino, Facade.*
Apr.	1 (M)	*Sylphides, Summer Interlude, Lac des Cygnes* (*pas de trois*), *Jota Toledana, Rendezvous.*
	8 (M)	*Fête Etrange, Haunted Ballroom, Bluebird, Facade.*
	15 (M)	*Lac des Cygnes* (Act II), *Summer Interlude, Giselle* (*pas de deux*), *Jota Toledana, Capriol Suite.*
	22 (M)	*Carnaval, Beauty and the Beast, El Destino, Selina.*
	29 (M)	*Sylphides, Haunted Ballroom, Valses Nobles et Sentimentales, Capriol Suite.*
May	6 (M)	*Summer Interlude, Fête Etrange, Beauty and the Beast, Casse Noisette* (Act III).

BALLET RAMBERT

Apr.	10	Theatre Royal, Huddersfield.
	24	The Winter Garden, Morecambe.
May	2	Lyric Theatre, Hammersmith (Three weeks' season).

INTERNATIONAL BALLET

Mar.	27	Odeon, Southend-on-Sea.
Apr.	3	Week out.
	19	Davis Theatre, Croydon.
	17	Alhambra, Bradford.

MARKOVA-DOLIN TOUR

Mar.	27	Granada, Woolwich.
Apr.	10	New Theatre, Cardiff.
	17	Pavilion, Bournemouth.
	24	New Theatre, Oxford.
May	1	Globe Theatre, Stockton-on-Tees.

Speak Up!

Proustian Sinclair *versus* Brahms

SIR.—May I be permitted to make a few remarks about Miss Brahms' comments on the Competition, published in your March issue?

While agreeing unreservedly with her decision to award the prize to the author of the notice of *Giselle*, I would like to say in passing that it would have been only fair to print my notice containing an analogy between *Le Jeune Homme et la Mort* and *A la Recherche* and let those Proustians among your readers judge for themselves whether her criticism or my analogy is the more justified.

On Page 264 of the Stephen Hudson translation of *Le Temps Retrouvé*, Marcel, in the course of the summing up evoked by his encounter with the loose paving stones in the Princesse de Guermantes' courtyard, speaks of Albertine in the following terms:

> "Without believing for an instant in Albertine's love, twenty times I wanted to kill myself for her: I had ruined myself and destroyed myself for her."

Could there be any better epitaph upon the Young Man? It is true that the episode in *A la Recherche* is terminated not by Marcel's suicide but by Albertine's accidental death: it is true, as I pointed out, that the social milieu is a different one: it is true that Albertine herself is a "lady", she does not kick her lover in the face; but she tortures him with lies.

Finally, I was extremely glad to see that the style and content of my notice, the Proustian section of it aside, found favour with a critic with whose views I am so often in complete agreement: but, while heartily endorsing Miss Brahms' aversion to clichés and other faults of style and grammar, may I conclude by saying that were I in Miss Brahms' position and judging a competition, any notice containing the word "protagonist" in its non-existent plural would automatically receive my Own Very Special Raspberry.—JANET SINCLAIR, 19 *St. Giles High Street, London, W.C.2.*

Circumstances Permitting . . .

SIR.—May I draw your attention to your sequence of grand *pas de deux* described at the foot of page twenty-three in your February issue, which is entirely erroneous.

The sequence was (1) *entrée*, (2) *adagio*, (3) variations for the *danseur*, (4) variations for the *danseuse*, (5) coda. This sequence was only altered when the *danseur* happened to be the star attraction of the entertainment. This was indeed an exceptional circumstance. —ESPINOSA, 323 *Brighton Road, Worthing.*

Objection Sustained

SIR.—It is a curious fact that visits of Ballet companies to the North of England are becoming rarer and rarer—curious in view of the fact that there is a wide prospective audience in the many young people whose interest in ballet is being stimulated by one or two films, and who could be relied on to support any and every Ballet Company at present.

One remembers the enthusiastic reception given to Ballet Rambert when they visited Leeds some 3 years ago; a visit which has not yet been repeated. May not towns such as Leeds (and Bradford) have a share in the programme of Ballet Companies generally?—VIVIAN M. SYKES, 1 *Hanover Street, Bramley, Leeds.*

£50 for PAIRING LEGS and HEADS

ENTRY FREE COMPETITION

The Editor of DANCE AND DANCERS invites all regular readers to enter for this easy ENTRY FREE competition to win £50.

All you have to do is pair up with the heads of these eight famous dancers the correct legs from the twelve pictures below, and mark your selection of legs by number in the squares below under the index letter of the dancer. The legs and head of each dancer are not necessarily taken from one photograph.

The entry form below entitles you to four chances. You may submit as many forms as you wish but they must be taken from an April number of *Dance and Dancers*.

£40 will be paid for the correct or most nearly correct entry received by May 1, 1950, and £10 will be paid for the next most nearly correct entry. In the event of a tie, prize monies will be equally divided.

Study the simple rules carefully, then study the photographs and send your entry as soon as possible and try to win first prize.

A—Svetlana Beriosova

B—Margot Fonteyn

C—Mona Inglesby

D—Moira Shearer

E—Jean Babilée

F—Anton Dolin

G—Robert Helpmann

H—George Skibine

1

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3

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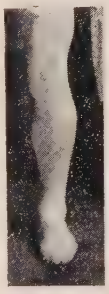
5

6



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RULES

The competition is entry free to all readers who are registered for regular delivery of *Dance and Dancers* with a newsagent or by postal subscription.

£40 will be paid to the reader who, in one entry, submits a correct solution of identity of the eight dancers' legs. In the event of no reader sending in an all correct solution £40 will be awarded to the reader whose entry bears the least number of mistakes. £10 will be paid for the next most nearly correct entry.

Entries can only be made on entry forms cut from the April *Dance and Dancers*. No responsibility can be accepted for entry forms lost, damaged, delayed or mislaid before or after delivery. Proof of posting will not be accepted as proof of delivery. All entry forms must be filled in in ink. Mutilated or altered entry forms may be disqualified.

All entry forms will be carefully examined by a staff appointed by the editor.

Results of the competition will be printed in the June *Dance and Dancers* (published May 25).

No claims necessary. No correspondence. Employees of *Dance and Dancers* and associated publications and members of their families are not eligible. Competitors may be disqualified if they do not observe the rules.

The last day on which entries can be accepted is May 1, 1950.

Entries should be sent in a sealed envelope to DANCE AND DANCERS, Mersey House, 132-4, Fleet Street, London, E.C.4, with LEGS COMPETITION marked in the top left hand corner.

The decision of the editor of *Dance and Dancers* on all matters will be final and legally binding.

LEGS COMPETITION

CUT HERE

	A	B	C	D	E	F	G	H
Entry One								
Entry Two								
Entry Three								
Entry Four								

I agree to abide by the rules.

Name .....
(BLOCK LETTERS IN INK)

Address .....

Newsagent's Name and Address.....

.....

If postal subscriber mark X here....

Dance and Dancers . . . . AT HOME

For the second time in its nineteen years of existence, the SADLER'S WELLS BALLET was honoured by being chosen as the principal entertainment for a visiting French President. In 1939 the company gave their first full-length production of *Sleeping Beauty* for the edification of Monsieur le President and Madame Lebrun. On Thursday, March 9, there was a State performance for the post-war President, Monsieur Auriol, and his wife. The occasion realised the true meaning of the word "gala" and it is to be hoped that no longer will this word be applied to jamborees in ice-hockey stadiums and boxing rings. The evening had a completely pre-war flavour. It seemed as though every tiara (not in pawn) had been brought out, and, like a constellation in the Milky Way, they could be seen twinkling even as high as the amphitheatre. The audience as well as the artists were determined to play their part and both are to be congratulated on combining so successfully. The Royal box and the front of house were specially decorated by designer Oliver Messel who gave his services.

The programme consisted of two Ashton works, *Symphonic Variations* and *Facade*, and ended with the third act of *Sleeping Beauty*. In the latter, Fonteyn surpassed even her usual performance and was beautifully partnered by Helpmann who seldom gets any mention for the self-effacing manner in which he plays this thankless role. Elvin got the recognition she so richly deserved in *Bluebird*. She has completely upset the balance of this *pas de deux* in which the male is intended to shine. Nadia Nerina adds her own piquant charm to one of Florestan's sisters in the *pas de trois*.

Ashton returned specially from New York, where his *Illuminations* met with such a huge success and fifteen curtains on the first night, to dance the Dago in *Facade*. It was good that all the creators of the Sadler's Wells Ballet were together for such a happy occasion.

On Monday, March 6, *Giselle* returned to the repertoire. Michael Ashlin writes:

"What an organic thing is the role of Giselle in the hands of Margot Fonteyn! Each new time she conveys her role more movingly and with far greater economy than before.

This is especially evident in Act I, where she portrays with utter sincerity the purity and innocence of Giselle the very young girl, while from time to time giving that faint foreboding glimpse of hypersensitivity. There was one momentarily false note in the mad scene; a flavour of fury when she tore the wreath from her hair. But this was unnoticeable at the time, the scene being over all so moving. Helpmann as Albrecht mimed beautifully, and with simplicity and sincerity. The presence of Richard Ellis as Wilfred was courtly and contrasted well with the peasant surroundings.

In Act II, Margot Fonteyn achieves a most touching tenderness and conveys her changed state well, even if certain passages of her *soli* lacked sometimes the detachment of classicism, as opposed to the pastoral romanticism of the earlier dances. Helpmann danced his variation with meaning, making it part of the drama. Pamela May as Myrtha had a cold sepulchral quality and something inexorable about her *arabesques* and *grands jetés*, which made her performance excellent, especially in her scene with Hilari Leslie Edwards), who acted revenge and remorse with restraint and great effect. The décor of this act is magically beautiful."

George Balanchine has arrived in this country to rehearse his first work for the company. This is *Ballet Imperial* (Tchaikovsky music; Berman décor) and will have its first performance on April 5. His second work is still uncertain though it has been rumoured that it may be Stravinsky's *Orpheus* instead of *Concerto Barocco*.

The designs by Clavé for Roland Petit's *Balabille* are now being realised by the Covent Garden workshop. This work to Chabrier music, is said to have twelve scenes which the dancers change themselves. If this is the case it must be a record number of scenes for a thirty-minute ballet. From the not always reliable reports that trickle through, it sounds as the whole thing will be most exciting and more frivolous than anything we have so far seen at the Opera House. First performance about May 15.

It was wrongly reported in our last issue that Markova and Dolin might be appearing as guest artists in the spring. They will, of course, be in the middle of their English provincial tour. Fonteyn leaves for La Scala, Milan, at Easter. She will be away a month.

Jane Shore of the Sadler's Wells Theatre Ballet as the Young Chatelaine in Fête Étrange *(Photo: Ian Gibson-Smith)*

Our summer guests, New York City Ballet, open at Covent Garden in July and it is possible that Ashton's *Illuminations* will be given on the first night. This season should be interesting to everyone as we shall see many dancers of whom we hear so much, such as—Maria Tallchief, Tanaquil LeClercq, Nicholas Magallanes, Francisco Moncion and Frank Hobi. The main reason for the visit being so that we can see the Balanchine works created in the past few years.

★

Andrée Howard's *Fête Étrange* is back on the SADLER'S WELLS THEATRE BALLET repertoire. Sophie Fedorovitch's dresses and scenery have been completely reconstructed since the Hanley fire and again this looks the best designed English ballet. The remarkable atmosphere created by the simplest of means, the chalky white of the costumes, all very reminiscent of the late ever-to-be-lamented Christian Bérard. This ballet, based on Alain Fournier's only novel *Le Grand Meaulnes* to Fauré music, is Howard's best work. It is also, at long last, becoming popular with the public. Now that the company has matured, they are well able to interpret its illusive quality. The ballet stands or falls on the ability of the dancers to create the strange atmosphere rather than on technical ability. Jane Shore is just right as the Young Chatelaine who has to make up her mind whether it is her noble *fiancé* she loves, or the young boy she met in the wood.

On Saturday, March 11, David Gill took over the role of Pierrot in *Carnaval*. For a first performance it showed great promise. Gill had obviously given it a great deal of thought and he is to be congratulated on not copying other interpretations. His make-up was good and it looked as though he had been studying photographs of Bolm. The programme was interesting in that it contained both Fokine's romantic ballets—*Les Sylphides* and *Carnaval*. The poetic atmosphere of the former seemed to completely escape the company but they give the best performance of the latter that we have seen since the great choreographer himself supervised the production at the Alhambra before the war. There is one point where the company fail badly; the boys in the *corps de ballet* (in this ballet only) lack style. They look too much like young boys "dressed up", and not one of them looks as though he has ever worn a top hat before. An important point, for this sets the tone of the entire work; now it appears to be a student's romp, a thing that was never intended.

Michael Somes' *Summer Interlude* has its first performance on March 28, too late to be reviewed in this issue. It will be light in mood and Sophie Federovitch's setting is modern in spite of the fact that the music is Respigi's arrangement of airs from 16th century Italian composers. Somes, whose debut as choreographer this is, started the ballet soon after he returned from America early this year.

The present season at Sadler's Wells finishes on May 20. The company then start on an eight weeks' tour which ends on July 15, when they all have a well-earned holiday.

★

Rovi Pavinoff's IMPERIAL BALLET will not, after all, open at the King's, Hammersmith, on April 3. Owing to the illness of Blanch Littler who was to have presented the company, it will not appear before the autumn.

It is very likely that INTERNATIONAL BALLET will tour Scandinavia, though at the moment this has not been confirmed. It will probably take place in the early summer.

★

After their artistic success at the New Chepstow Theatre in Bayswater, the AMBASSADOR BALLET opened at the Dolphin Theatre, Brighton, for a week's season. If this week is successful the company will then embark on an extended tour of the number two dates. Many of the works that were first given at the Chepstow Theatre have been lengthened—Edward Lane's *Down Beat* has been extended, also Eric Hyrst's Cornish ballet *Dawns Mêns*, and Letty Littlewood's abstract work *The Door*.

★

Julian Braunsweg is presenting the MARKOVA–DOLIN tour. The two great dancers will appear together in *Swan Lake* (Act II), *Les Sylphides*, *Casse Noisette* (Act III), *Snowflakes*, *Don Quixote* (*Grand pas de deux*), *Giselle* (*pas de deux*, Act I) and *Mr. Puppet*.

Ana Ricarda, Spanish dancer-choreographer with the de Cuevas ballet, created a new work for the company. The ballet, called *Fiesta* with music by Mariani, is about a young man who sells flowers in the streets of Seville, meets a pretty young Sevillana and falls in love.

Set in the early 1900's, the wisp of a plot serves as an introduction to typical Spanish dances such as the *Zapateado*, *Panaderos*, *Seguidillas* and Andalusian dances. The costumes are by Celia Hubbard who designed the décor and costumes for Miss Ricarda's *Del Amor y de la Muerte* presented at Covent Garden last summer by the Grand Ballet de Monte Carlo. It will have its *première* on March 20 at the Davis Theatre, Croydon.

The *Rondalla Aragonesa*, also by Ricarda and in the Markova–Dolin repertoire last year, will be revived for the present tour. It is a humorous work revolving around the folk dances of Aragon. The music is by Granados.

★

Instead of the usual single company occupying the three weeks of the EDINBURGH FESTIVAL, it will be possible to see three different companies this year. During the first week, from August 20 to 27, AMERICAN BALLET THEATRE will appear for the first time in the British Isles since their highly successful season at Covent Garden in 1946.

The programme will consist of two ballets new to this country, *Theme and Variations* (Balanchine choreography, Tchaikovsky music) and *Fall River Legend* (de Mille choreography, Morton Gould music), together with the ever popular *Fancy Free* (Jerome Robbins' choreography, Leonard Bernstein music). If Anthony Tudor, at present working with a ballet company in Stockholm, can arrange to be in Edinburgh at this time there is every possibility that his *Pillar of Fire* will be included. Among those appearing with Ballet Theatre will be Nora Kaye in all the leading dramatic and classical roles, Youskevitch, who has not been seen in this country since before the war; John Kriza, Hugh Laing and his wife, Diana Adams.

Mona Inglesby and Ernest Hewitt in Coppelia. *Taken during International's visit to Zurich*

The de Cuevas GRAND BALLET DE MONTE CARLO will take up the second week, when they will give two different programmes including *Swan Lake* (Act 2), *Le Beau Danube*, *Giselle* (both Acts), *Petrouchka*, and a new ballet yet to be produced. The company remains almost the same as that seen at Covent Garden last year. That is to say, Hightower, Eglevsky, Skibine, Tallchief and Pagava, with Leonide Massine as guest artist.

It is hoped for the final week, which will be called *Dances from Spain*, that the great Spanish dancers ANTONIO and ROSARIO will make their first "live" appearance in this country. There is also every possibility that the Flamenco dancer MARIEMMA and her company, who have recently had such a great success in New York will make a return visit to our shores.

★

News has just been received that FONTEYN and HELPMANN are to give a series of Concert Ballet performances in the provinces. With full *corps de ballet* and orchestra they will dance on Mondays and Tuesdays, when there is no performance at Covent Garden.

★

The ballet at the Empire Cinema, Leicester Square, does not seem to be living up to the promise of the first programme. *Absinthe Frappé* (first given Monday, February 13), Frank Staff's third offering, was a muddled Parisian festival. Annette Chappell danced well when she was allowed to, but most of the time she was tugged hither and thither by a crowd of indeterminate revellers. As there were no programme notes the plot was obscure. It seemed to concern the efforts of an unpleasant old man with a fiddle, to deprive the young girl of a diamond necklace.

The latest work, *Punch* (first given Monday, March 6) is much better and it also uses characters that are familiar to the audience so that they have some inkling of what is going on. Mr. Punch defeating his various enemies, is an old friend. The setting and costumes were bright and suitable. George Melachrino's score was gay. There still seems to be more scampering than dancing and it is a pity that the excellent dancers in this company cannot be presented in something that would show off their individual talents achieving at the same time the wonderful streamlined quality of the Empire Girls, so necessary for a stage of this size.

The future of ballet at this super cinema seems rather unsettled as in the next show it is not even featured, the dancers merely appearing in the opening and finale. It looks as though the ballet is becoming overshadowed by the precision girls and there is not the slightest doubt that the latter really "get over" in a large cinema. But if the ballet becomes broader and more theatrical it should balance up the programme without wasting good dancers in "Production" numbers.

★

The BRITISH COUNCIL exhibition of ballet designs, books, and photographs, opens at the British Institute in Madrid on April 16. After remaining there for three weeks it will go on to Barcelona and Bilbao. Later in the year it goes to Portugal.

Among the designs shown are Roger Furse's *Adam Zero*; Cecil Beatons' *Apparitions*; James Bailey's *Giselle*; Leslie Hurry's *Hamlet*; John (Piper's *Job*; Doris Zinkeisen's *Masque of Comus*; Edward Burra's *Miracle in the Gorbals*; William Chappell's *Les Patineurs*; Leonard Rosoman's *Pleasuredrome*; Guy Sheppard's *Peter and the Wolf*; Rex Whistler's *The Rake's Progress*; John Piper's *Sea Change*; Sophie Fedorovitch's *Symphonic Variations*; Michael Ayrton's *Fairy Queen*; and Oliver Messel's *Comus*. Also in the exhibition are ten models of settings, each with its correct stage lighting. Many of the models were painted by the artists themselves.

★

BALLET RAMBERT returned on March 25 from a very successful tour of Germany. Everywhere they met with great hospitality and a large number of parties were given for them. In Gottingen they received twenty-two curtains; so great was the demand for tickets in Brunswick that they had to give an extra performance. Walter Gore joined them for the last part of the tour.

On May 2 they open a three weeks' season at the Lyric, Hammersmith. This is the theatre from which the company originally sprung. It was here that Marie Rambert and Frederick Ashton appeared in the ballet *Tragedy of Fashion* in Nigel Playfair's revue *Riverside Nights*.

Sally Gilmour is now giving classes at the Mercury Theatre. It is hoped that she will soon re-join the company, though it is doubtful whether she will dance when the company is far from London as she has her baby to look after

Dance and Dancers . . . . ABROAD

FRANCE

In our last issue we published the impressions of Monsieur Tony Meyer on Nina Vyroubova's first performance in *Giselle* at the PARIS OPERA. Here is a further comment on what appears to be the most interesting performance of this famous role.

Alain Vigot writes:—Nina Vyroubova is one of the most perfect Giselles that it would be possible to see in our time, she brings an early romantic style to the role, and interprets so very well the two aspects of the character.

She is simple, human and tragic in the first Act ; in the second Act, mysterious, intangible and sublime. Her nobility, the beauty of her line, the frailty of her grace and the fluidity of her arm movements are remarkable. In short, she has everything that goes to make a great ballerina. Her appearance in the second Act is unforgettable. It is no longer the Sylphide, figment of the imagination of James, it is the same reincarnation, the pale spectre of Albrecht's beloved. It is free of all earthly quality, a pure wraith.

Tamara Toumanova, who has been engaged for the Paris Opera this season, will dance in *Giselle*, *Coppelia*, *Swan Lake* and *Phèdre*, a new Lifar-Cocteau ballet with music of Georges Auric, originally intended for Greta Garbo. Another work scheduled to include Toumanova is a ballet for four dancers called *L'Inconnu* with Liane Daydé, Michel Renault and Serge Lifar.

Serge Lifar has done a new ballet called *Le Chevalier Errant* to music of Jacques Ibert and will re-stage his *Dramma Per Musica*, music of Bach, which he created for Les Ballets de Monte Carlo in 1946.

On March 1 a new ballet *Passion*, for three dancers was premièred. In the leading role was Liane Daydé.

M. Aveline will do a ballet to music of Barlow entitled *La Grande Jatte: Ballet* 1900, after a story by Pierre Bertin.

★

The latest creation at the OPERA COMIQUE is *Concerto* by Jean-Jacque Etchevery, resident choreographer and *maitre de ballet*. *Concerto* is pseudo-abstract ballet and a bad copy of Balanchine, to Tchaikovsky's first Piano Concerto.

Every musical theme is introduced by a choreographic commentary that accompanies each entrance. The *danceuse étoile* represents a concert piano. The *corps de ballet* represent the rest of the orchestra.

If one compares it with *Concerto Barocco* of Balanchine or *Designs with Strings* by John Taras one is astounded by its vulgarity, lack of imagination and cheapness of choreography. Solange Schwartz has lost her effervescent technique but interprets, to the best of her ability, this futile ballet.

★

George Skibine writes from Paris that although the de Cuevas GRAND BALLET DE MONTE CARLO'S recent tour of Germany was a huge success, it was otherwise uneventful. The company is now in Monte Carlo for the spring season at the Casino.

Skibine will make his début as choreographer by presenting a ballet called *Love Story* to music of Tchaikovsky, décor and costumes by André Delfau; Massine will do *Suite Bergamasque*, Debussey music with décor and costumes by Maclés; Ana Ricarda will do *Ines de Castro* with décor by Celia Hubbard who designed the sets and costumes for Ricarda's last ballet *Del Amor y de la Muerte*. John Taras, the company's *maître de ballet*, will do *Persephone* with décor and costumes by Nobili.

After the Monte Carlo season the company give two performances (and five banquets) in Bordeaux at the Wine Festival; from there they go to the Liceo in Barcelona, opening on May 11 for a three week's run. Two weeks in Madrid will be followed by an engagement in Holland during July. On August 1 the company will appear for a week at the Théatre des Champs-Elysées for the Paris Festival. Deauville is scheduled for August 7. A week in Edinburgh for the Festival on August 27, after that they will fly to Venice for the Film Festival. Following the Venice Film Festival will be a three week's season in Biarritz.

★

Les BALLETS DES CHAMPS-ELYSÉES will be back in Paris on March 26 after their tour of the Near East, Italy, and the South of France. They will probably have a month's rest before they start on another tour.

★

Twenty members of Roland Petit's BALLETS DE PARIS fly back from New York on about April 16. After two week's holiday they start rehearsals for their third season at the Marigny Theatre, which opens during the first week in May. The first major work will be premièred in June. This is *La Croqueuse de Diamants* (The Woman who bites Diamonds) with story, choreography and music by Petit. Dialogue and lyrics by Raymond Queneau, the existentialist French writer. The company remain at this theatre until September 15.

★

MASSINE is rehearsing the dances for Jean-Phillipe Rameau's Opera, *Platée* (first produced for the court at Versailles in 1745, and at the Opera in 1749). It is to be given as part of the festivities for the coronation of Prince Rainier III of Monaco. Derain is designing the décor. The eighteen dancers include four dancers from the late Metropolitan Ballet — Danilo Burniak, Terry Hawarth, Michael Holmes and Alex Martin. The *Premiére danseuses* are Gladys Loubert, Jacqueline Larina and Olga Barneva, all from the de Basil company. Massine is also rehearsing a new ballet to the *Concertina for two pianos* by Jean Françaix.

Nina Vyroubova in the role of L'Ombre in Serge Lifar's ballet Mirage, *at the Paris Opera* (*Photo: Liseg*)

Members of New York City Ballet in Balanchine's Symphony in C *to Bizet music. Balanchine first mounted this work for the Paris Opera in July*, 1947, *when it was called* Le Palais de Cristal (*Photo: Melton-Pippin*)

On the 15th of June, at the Palais de Chaillot, there will be a competition for the young members of the Acadamie Choreographique of the Paris Opera. Each participant will have to present an original ballet on the Don Juan theme to Richard Strauss music. Entrants already listed are Léone Mail, Pierre Lacotte, Bernard Lemoine and Jacques Jodel.

★

Appearing on the book stalls is Serge Lifar's latest contribution to literature on the dance called 20 *Ans de Ballets Russes* (20 Years of Russian Ballet).

★

After the Paris showing of the English film *The Red Shoes* which had an enormous success there, the French film studios will soon release two new dance films. The first, entitled *Ballerina*, stars Nelly Guillermo, former member of Les Ballets des Champs-Elysées, who has changed her name to Violette Verdy. Music used for the film is by Maurice Ravel.

Shooting of the Michele Morgan-Henri Vidal film has finished. Rushes revealed that Miss Morgan's carriage and performance as a ballet dancer was most convincing.

Henri Lejeune and Marcel Martin have produced a documentary film called *Paris, Capital of the Dance*. The brief scenario is about a young dancer from the provinces (Genevieve Coulombelle) who is visiting her cousin (Jacqueline Million), a dancer at the Paris Opera, in order to improve her dancing technique. The various dance studios in Paris are visited and bring into focus such prominent French dancers as Yvette Chauviré, Janine Charrat, Michel Renault and Max Bozzoni.

U. S. A.

BALLET THEATRE have been on an extended coast-to-coast tour, playing in about 60 cities. Recently on the West Coast they returned to New York via Texas at the end of March. There seems every possibility that the company will have a New York season in April. In which case they will be playing at the same time as Ballet Russe de Monte Carlo are at the Metropolitan Opera House. After this season Ballet Theatre will leave for Europe. They have been booked for the Amsterdam and Edinburgh Festivals, also Venice in September. There is no confirmation of the rumour that they are to appear at Princes Theatre, London, in June. Hugh Laing has been rehearsing all Tudor's works while the latter was in Sweden. So far, there are no new works scheduled for the coming season.

Yvette Chauviré (late of the Paris Opera) has been engaged by Sergei Denham as guest artist for the forthcoming season of BALLET RUSSE de MONTE CARLO at the Metropolitan Opera House. The season opens on Easter Sunday, April 9, and continues through until April 30. The company will be headed by Alexandra Danilova, Ruthanna Boris, Mary Ellen Moylan, Frederic Franklin, Leon Danielian, Oleg Tupine and Gertrude Tyven. As with Ballet Theatre, there are no new creations announced. Chauviré had a great personal success when the Paris Opera Ballet appeared in America in 1948.

★

The very successful and ambitious season of NEW YORK CITY BALLET at City Centre, ended on March 19. In contrast to the other American companies they gave new creations. Balanchine revived *The Prodigal Son* (to Prokofiev music). He originally made this for Diaghilev in 1929, when Lifar danced the title role, later the work was revived for de Basil by David Lichine. The other Balanchine creations include *Pas de Deux Romantique* to Weber music, and *Jones Beach* to music of Andriessen. William Dollar revived *The Duel*, which he first made for Roland Petit's Ballets de Paris while they were at Princes Theatre, London, last year. This work has a score by the young Italian composer, Raffaello de Banfield. Bernstein who composed the music for *Fancy Free* and later the musical play and film on the same theme called *On the Town*, has also written the music for the new Jerome Robbins work *Age of Anxiety*. Frederick Ashton was responsible for *Illuminations* to the song-cycle of Benjamin Britten with Cecil Beaton designs. This is the first all-British ballet to be produced in America. The company, the same as that which will appear at Covent Garden, was headed by Maria Tallchief, Janet Reed, Tanaquil LeClercq, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, Jerome Robbins, Todd Bolender, William Dollar and Frank Hobi.

★

UDAY SHANKAR and his Hindu Ballet have played to capacity on their tour and in several places extra performances had to be given.

SOUTH AMERICA

The Teatro Colon in Buenos Aires have secured Serge Lifar of the Paris Opera as guest choreographer. It is possible that he will bring six dancers as guest artists.

This city will soon become a Tower of Babel of the dance for not only are Katherine Dunham, her singers, dancers and musicians due there in the near future, but also a company of sixty Japanese dancers.

Nina Verchinina, ex-de Basil dancer and sister of Morosova (de Basil's wife), is shortly to open a Ballet School in Buenos Aires.

DENMARK

On February 26, Margot Lander, the famous Danish ballerina, danced at the Royal Theatre, Copenhagen, for the last time before retiring from the stage. Our correspondent BENT SCHONBERG was at this historical performance and writes:

Never before in the history of the Danish Theatre has a King made a speech for an actor, singer or dancer. Thirty-nine year old Margot Lander was the artist who caused the tradition to be changed. After she had received fourteen curtain calls (a record for this theatre), King Frederick IX stood up in his box and raised his hand to command silence. He then made the following speech: "Dear Margot Lander, thank you so very much for this evening and thank you for the many years you have pleased us all so much and we shall certainly miss you. As a last goodbye from all your public allow me to propose three cheers. Long live Margot Lander."

This extraordinary event was the ending of a superb last night or rather, three last nights. On the first of them she danced *Swan Lake*, on the second *Coppelia*, and on the last *Giselle* and also the fisher-girl in the third act of Bournonville's best ballet—*Naples*.

People had been standing in a queue for thirty hours to get tickets. Almost all the members of the Royal Family were present together with everyone who matters in Denmark. Dame Adelaine Genée looked wonderful with all her Danish medals. Anthony Tudor came specially from Stockholm as did Nini Theilade, Bengt Hager and many others.

After Margot Lander had received many flowers and laurel wreaths, she ran out into the wings and came back to show the Royal Medal of Reward that the King had given her. To end the evening, she was drawn in an old coach by young admirers to a fete at the Hotel d'Angleterre where there were four hundred guests.

MARION and ASHTON

ballet to be-bop

Marion Crawford and Barry Ashton are a talented young couple (they call themselves Marion and Ashton) who have obviously got a future as a dance team. Their numbers consist of a sophisticated dance which burlesques the conventional type of ballroom dancing done to Gershwin's *Lady Be Good*, and a brisk take off on the American jitterbug to Harry James's *Trumpet Blues* (*photo left*).

The partners met accidentally at Bert Stimmel's studio in Denman St. when Marion volunteered to help Barry demonstrate some of the dance stills from the film *The Dancing Years*. Barry, impressed by Marion's aptitude, suggested they team up—Marion, looking for a partner, accepted.

Armed with their two dance routines and a considerable amount of optimism, they secured a two week engagement at the Starlight Room.

While waiting for rehearsals to begin for Michael Stevens' new musical *Golden City*, Marion and Ashton are doing club engagements in London. Their last date was at the Morris Club in Beak St. Also scheduled is a short film to be called *Week-end Leave*.

Marion (who is 22) has danced in *The Dubarry*, Bolton's Revue *Sugar and Spice* and the film *Diamond City* for which Freddie Carpenter arranged the dances. Barry (who is 23) was in the musical *High Button Shoes* and the film *Dancing Years* in which he danced with Patricia Dainton.

(*Photo: Jack Dooley*)

Clubs

LONDON

The London Ballet Circle (*Sec.: Mr. S. W. Hawkins*, 47 *Ashchurch Grove*, *London*, *W* 12).

Members of the London Ballet Circle can look forward to regular classes held every Monday and Wednesday evening from 6.45 p.m. to 8.30 p.m. Guest teachers so far have been Beryl Grey, Leo Kersley, Nadia Nerina, Joan Lawson, Franklin White, Alex Martin, Stephen Warwick and Jack Carter. Mime classes were given by Joan Lawson and a course in stage make-up by Franklin White.

Club meetings are held on the third Sunday of every month at 3.0 p.m. in the Salle Erard, Great Marlborough Street, W.1.

MANCHESTER

The Ballet Guild (*Sec.: Jeannette V. Whittaker*, 122 *Church Street West*, *Radcliffe*, *Manchester*).

Members of the Junior Ballet Guild (eight to sixteen years) presented a programme of ballet on January 28. The ballets were *Sailors Beware* by G. McDonald to music of Rossini; *The Legend of the Silver Birch* by G. McDonald to music of Grieg; *Five Dances* which consisted of a *Pas Seul* danced by Maureen Graham, a *Portuguese Peasant Dance* danced by Patricia Chadwick, *Dawn* by Diana Mewton, *Just a Wallflower* by Barbara Tonge and a *Mazurka* by Patricia Chadwick and Sybil Baron. *The Fire Bird* to music of Bizet and Rimsky-Korsakov with choreography by G. McDonald concluded the programme.

YORK

York Settlement Ballet Group (*The Settlement*, *Holgate Hill*, *York*).

Founded at the outset of the war, the York Settlement Ballet Group is under the directorship of Jeanette Herman trained at the State Academy, Vienna.

They are currently preparing their annual show, which will take place at the Joseph Rowntree Theatre, York, towards the latter part of April.

NEWCASTLE

Newcastle-upon-Tyne Ballet Club (*Sec.: Mrs. Bowman*, 1 *Grosvenor Villas*).

Embarking upon a new experiment the Newcastle-upon-Tyne Ballet Club is making plans for an annual dinner-dance. The date will be announced shortly.

On April 2 Mr. Eric Lamb will give a talk on the production of a ballet entitled *Presentation to the Public*.

WIMBLEDON

Wimbledon Ballet Club (*Sec.: Geoffrey Lance*, 15 *Edge Hill Court*, *S.W.*19).

Last Christmas the Wimbledon Ballet Club secured jobs in Pantomimes for five of its members, in Penzance and Falmouth. Two of the five, later appeared on television in *Les Sylphides* while three other members joined the Ambassador Ballet for its fortnight at the New Chepstow Theatre, Bayswater, in February.

In a combined concert sponsored by the Wimbledon Community Association the Wimbledon Ballet Club was invited to represent ballet. With the aid of Miss Letty Littlewood, Mr. Frederic Vickers, formerly with the Sadler's Wells Ballet and now *maitre de ballet* for the Club, devised some choreography for the club members to music of Strauss and Chopin. Mr. Vickers assisted in the performance by partnering some of the members.

We should be glad if club secretaries could send us all news of their clubs by the twenty-fifth of each month.

This column is designed to help clubs and make their activities known. There is no charge at all and it is up to you to use the space at your disposal. All news, however unimportant it may seem to you, is of interest to other readers.

Please write clearly as some letters have been so hard to decipher that it is possible that we have omitted some important piece of news.—ED.

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